

**SAMSON PRESS MATERIAL  
NOW IN THE JOHN JOHNSON COLLECTION**

The brief bibliographical description of each item begins with an author (when present) and title, the latter taken from the cover, or main, text of the item. Then follows, within square brackets, a physical description, beginning with a genre term (except for books). Pages are measured to the nearest five millimetres, but images are measured as precisely as possible. Cards described as 'From' an individual have that name or address printed within the card. Unless otherwise stated the paper used is white or pale cream in colour and is machine-made. J. B. Green papers on the other hand are always mould- or hand-made.

Abbreviations and location codes used:

ALF	Anne Louise Flavell (Bodleian Library).
BL	British Library, London.
BOD	Bodleian Library, Oxford.
COS	Centre for Oxfordshire Studies, Central Library, Oxford.
FG	Flora Lucy Margaret Grierson (1899–1966).
JJ	John de Monins Johnson (1882–1956), Printer to the University, or his Collection of Printed Ephemera.
JMS	Joan Mary Shelmerdine (1899–1994).
JR	John Randle, Whittington Press (owns G. Morgan's copyrights and has a private collection of SP material).
MLT	Michael L. Turner (Bodleian Library).
MS	Manuscript.
OCL	Oxfordshire County Libraries (OCL owns numerous copies of items A15, A15a and A16, distributed throughout the public libraries of the county).
PWN	Paul W. Nash. Refers both to him personally and to his private collection, Moreton-in-Marsh.
RGP	R. Guy Powell, private collection, Leatherhead.
SB	Sample book, followed by the year (e.g. 'SB37'). See boxes 4–14.
SF	San Francisco Public Library, California.
SP	Samson Press.
WR	Will Ransom. His papers, including his correspondence with FG (1945–

1954), are at the Newberry Library, Chicago.

**Box 1** 'Indexes & notes'.

[Index. Folder containing manuscript lists compiled by Janet Carter (UCLA student) describing:

Work of artists associated with the SP, by date (see Box 23–Box 29).

Contents of sample books 1936–1960 (see Box 4–Box 15).

Customers (drawn from the samples in the sample books) arranged by artist]

[Index cards of the customers' names in alphabetical order, drawn from the foregoing, plus cards for the addresses given for anonymous customers]

[Manuscript letter, dated 6 February 1985, from Anne Stevens at the Ashmolean to MLT requesting information about SP]

**Box 2** ‘History, biography, correspondence, exhibitions, stationery’ [All loose. All Woodstock, 1940s-1950s. Box contains:]

[Postcards. 90 × 140 mm. Recto either blank, or with printed heading ‘POST CARD ...’. Verso blank save for printed SP address (Woodstock) on verso. 79 copies in two packets]

[Postcards. Headed ‘*from* J.M. Shelmerdine, Old Church House, Woodstock, Oxon’. Various sizes. Five copies 90 × 115 mm, and five 80 × 115 mm. Also one blank, with the SP stamp, all in a glassine envelope]

[‘Closed’ cards for use in the shop, three reading ‘CLOSED’ (65 × 130 mm) and 11 reading ‘CLOSED | TILL [blank] O’CLOCK’ (90 × 115 mm), all in a glassine envelope]

[Thick pale brown card printed with ‘CLOSED’. 110 × 140 mm]

[Thick pale brow card printed with ‘OPEN’ and ‘CLOSED’. 215 × 140 mm. Two copies]

[Folder titled in ink (by ALF) ‘History, biography, correspondence’, containing:]

Horace. *See how white and deep in snow ...* [Christmas greeting. Warlingham, [before 1937]. 205 × 130 mm. Ff. [1–4]. Ff. [1] 10 lines of prose with two hand-painted capitals, beginning ‘[capital S] EE how white and deep in snow ...’ and signed ‘Horace, Carm. 1, 9. Tr. F. Grierson’; [2] blank; [3] ‘With the best of wishes for a very | HAPPY CHRISTMAS. | From | Prof. and Mrs. H.J.C. Grierson | 12 Regent Terrace | Edinburgh. | Samson Press, Warlingham’; [4] blank. Type: Goudy Modern. Paper watermarked ‘PARAMOUNT | PARCHMENT ...’. Sewn with red silk(?)]

[Three first day covers, addressed to JMS, dated ‘FIRST DAY OF ISSUE’ 28 July 1971, 9 October 1974 and 27 November 1974]

[Cutting from *The Oxford mail* (22 January 1959, p. 8). Article headed ‘Craftsmanship in Oxford and district, by S. P. B. Mais | THE PATIENT WORK OF TWO HAND PRINTERS | AT THE SAMSON PRESS’]

[Half-tone of photograph (proof?) (70 × 105 mm) showing Park Street, Woodstock, and the premises of the SP. 145 × 220 mm. *c.* 1950? This photograph was published as a separate print with the title *Park Street Woodstock* (PWN has copy)]

[Typed letter (carbon copy) dated 12 May 1942 from JMS to F. Hyde, of Clarkson Hyde and Company (SP’s accountants?), concerning income tax, war-time paper regulations, temporary closure of the SP and statement of SP accounts for 1941–1942]

[Typed letter (carbon copy) dated 25 April 1941 from JMS to F. Hyde, of Clarkson Hyde and Company (SP’s accountants?), concerning income tax, recent death of her mother, recent employment at OUP and statement of SP accounts for 1940–1941]

[Folder containing two typed letters (SP letterhead) dated 7 September 1939 and 11 September 1939 from JMS to John Johnson, concerning a package of SP material sent for the ephemera collection and the fire of 1936. Also a carbon copy of JJ’s typed reply, dated 19 September 1939. This folder was probably already in JJ when the SP archive arrived]

[Folder containing a manuscript letter dated 25 January 1960 from John Mason (at Leicester College of Art) to JMS concerning SP's contribution to *More papers* (12 × 8 Press, dated 1960). Also an offprint of John Mason's article 'A bookbinder makes paper' from *The Penrose annual* (53, 1959, pp. 80–83). Also four single sheets printed at the Twelve by Eight Press on John Mason's papers in the late 1950s or 1960s: *Some hand-made paper* (drawing by Rigby Graham), *Venite, Angeli sancti ...*, an untitled drawing by Rigby Graham, and an unidentified two-colour linocut (probably by Rigby Graham); most (all?) of these were used in copies of Mason's book]

[Parcel containing unbound sheets of two L.C.C. Central School of Arts and Crafts publications, printed under the supervision of John Mason. 1) Coleridge, Samuel Taylor. *The rime of the ancient mariner*. 1937. Incomplete (title-leaf and pp. 7–8, 11–14, 17–37 [38–40] only). 2) Grey, Sir George, *The legend of Maui*. 1938. Incomplete (pp. 9–32, 35–38, 41–46 [47–48] only)]

[Folder titled in pencil (by ALF) 'Exhibitions of Samson Press work' containing:]

*The Samson Press ... has pleasure in inviting you to an exhibition of hand-printing on Friday the 5th November 1937 at The Red House, 60 Iffley Road Oxford by kind permission of Mrs. Taylor ...* [Invitation. Woodstock, 1937. 230 × 145 mm. [1] leaf. Type: Perpetua and Felicity. J. B. Green hand-made paper. Three copies (one inscribed by 'The Printer', possibly to JJ). Another copy in SB37]

*Despite the fire which destroyed its stock & premises last winter The Samson Press ... has pleasure in inviting you to an exhibition of hand-printing at the Grosvenor School of Modern Art ... on Tuesday 16th November 1937 ...* [Announcement. Woodstock, 1937. 90 × 115 mm. [1] leaf. Type: Perpetua and Felicity. White card. Another copy in JJ Artists' Invitations 4(53b)]

*The Principal of Somerville requests the pleasure of your company at an exhibition of hand-printing in the Council-Room of the College on Friday, the 28th of October 1938 ...* [Invitation. Woodstock, 1938. 180 × 135 mm. Ff. [1–2]. Wood-engraving (68 × 53 mm) of a printing press, printer, compositor and patron(?) by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Three copies (one inscribed to 'Dr. & Mrs. Johnson'). Another copy in SB38]

*The Samson Press ... has the pleasure of inviting you to an exhibition of hand-printing ... Somerville College Oxford ... October 29th ...* [Invitation. Woodstock, 1938. 180 × 135 mm. Ff. [1–2]. Wood-engraving (68 × 53 mm) of a printing press, printer, compositor and patron(?) by Iain Macnab(?). Type: Perpetua and Felicity. Text on f. [2] printed from the same setting as the foregoing. Invitation for the public view on the second day of the exhibition held 28–29 October 1938. Seven copies. Another copy in SB38]

[Folder titled in pencil (by ALF) 'Private Press Printing: a fine art, an exhibition of printed pieces from small presses San Diego, 1960 Samson Press exhibit'. The following items were probably shown at the exhibition, and also appear in other boxes and the sample books. Although first printed in the 1940s and 1950s most of the copies of the cards described below were probably re-printed in 1959 for the exhibition]

*Exhibitors list*. [Single sheet, folded four times to 215 × 90 mm. 102 exhibitors. Not printed at SP]

*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958, repr. 1959?]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and ivy leaves below by Alison Mckenzie. Type: Felicity. Green and black. In envelope. Mock-up in Box 31. Artwork in Box 43]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956, repr. 1959?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity. In envelope. Mais records that 500 copies were printed of the first impression of a verse by Herrick with illustration by Morgan; this is either this item or the *Grange*]

George Crabbe. *Country calendar ... And then the wintry winds ...* [Christmas greeting. Woodstock, [1960]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (125 × 95 mm) of twelve small scenes by Gwenda Morgan. Type: Perpetua and Felicity. From *The Small House*, Weston Turville. Two copies]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [First printed 1956, repr. 1959?]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: '[paragraph] To make Plumm Pottage ...'. A variant without the ATF ornaments of grapes (but with Bauer Bernhardt cursive ornaments). In envelope. In envelope. A variant copy in SB56–57]

[Envelope containing:]

*Brandy in the boots ...* [Postcard. Woodstock, [1958, repr. 1959?]. 90 × 140 mm. Drawing (20 × 114 mm) of tryptich (man having boots removed at centre) by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Mock-up in Box 31. RGP]

*The hornigolloch is an awesome beast ...* [Postcard. Woodstock, [1953, repr. 1959?]. 140 × 90 mm. Wood-engraving (78 × 67 mm) of earwig on leaf by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The text is said to be a '*Scots Rhyme*'. 1953 (13)]

*It is good to climb mountains ...* [Postcard. Woodstock, [1955, repr. 1959?]. 140 × 90 mm. Drawing (48 × 56 mm) of tree and mountains by Iain Macnab with vignette (26 × 27 mm) of tree on hillside below. Type: Felicity and Gill Sans. Also issued as four-page a greeting. RGP]

*Ah! then be mine the nobler part ...* [Postcard. Woodstock, [1955, repr. 1959?]. 150 × 105 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Red and black. The text is said to be by an 'ANONYMOUS YOUNG LADY, 1829'. Also printed as Christmas greeting]

*Kilkenny cats ...* [Postcard. [Woodstock, 1958?, repr. 1959?]. 140 × 90 mm. Drawing (59 × 64 mm) of scrapping cats by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Mock-up in Box 31]

[Gervase Markham]. *To speak then of the outward & active knowledges ...* [Postcard. Woodstock, [1955, repr. 1959?]. 140 × 90 mm. Drawing (32 × 64 mm) of three

Tudor cooks and noblewoman by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The text is said to have been taken from ‘*The English House-wife, 1615*’. RGP]

*English weather*. [Postcard. Woodstock, [First printed 1954, repr. 1959?]. 140 × 90 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua and Gill Sans. The same image was used for *Christmas weather* from 1952, *Talk of the weather* in the 1950s, and *Ye olde Englysshe Chrystmasse* from 1937]

Thomas Hood. *To Minerva*. [Postcard. Woodstock, [First printed July 1946; reprinted 1948, second? edition 1959]. 140 × 90 mm. Drawing (53 × 64 mm) of drinker and statue by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Red and black. Design in Box 31]

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1959?]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Red-brown and black. Type: Gill Sans]

*The cow, four stiff standers ...* [Postcard. [1953, repr. 1959?]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua, Felicity and Gill Sans. Also printed as a Christmas greeting]

*Six herbs picked from various old herbals*. [Postcard. Woodstock, [1955?, repr. 1959?]. 150 × 115 mm. Wood-engraving (45 × 77 mm) of six herbs by Gwenda Morgan (Morgan 35 dated 1950). Type: Perpetua, Felicity and Gill Sans. Green and black]

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947, repr. 1959?]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Purple and black. Also bears a text by Sir Thomas More ‘As for Rosemary, I lette it run all over | my garden walls ...’]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1959?]. 120 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and blue. The second colour block is actually a linocut (see W3). In envelope]

[*star*] *God speed you well, wherever you may go [star]*. [Christmas greeting. Woodstock, [1959]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 155 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Old English and Felicity. Brown and black. In envelope]

*Robert Herrick, his Grange or private wealth*. [Christmas greeting. Woodstock, [1957, repr. 1959?]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a man and dog approaching a cottage (see W9), the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2). Type: Perpetua and Felicity. A proof of the engraving is in Box 26. Rough pencil designs dated 1950 in Box 31. See also SB56–57. RGP]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock [after

1954?]. 305 × 165 mm. [1] leaf. Drawing (64 × 53 mm) of Columbian Press by Ian Macnab. Type: Perpetua and Felicity. Describes the work and history of the SP. Second(?) impression (see Box 3)]

*Private press printing - a fine art.* [Poster. 1960. 230 × 305 mm. Type: Times New Roman. Linocut (230 × 215 mm) of a treadle press (unattributed). Black and white on orange card. Not printed at SP (probably printed in San Diego). Two copies]

*Sampler set in Eric Gill's Perpetua ...* [Single sheet. Woodstock, 1954. 355 × 255 mm. Type-specimen of Perpetua and Felicity, printed in red and black, beginning with an alphabet of capitals. Decorated with vignettes of a stag (20 × 47 mm), a porcupine (24 × 34 mm) and a bee (16 × 19), the first two by Erna Pinner, the last by Gwenda Morgan. The text is a collection of quotations in English, French, Italian, German, and Latin, edited by JMS Another copy in SB54]



**Box 3** ‘Announcements’. [Includes general prospectuses and advertisements. Box contains:]

*The Samson Press, early 1932 ...* [General prospectus. Warlingham, [1932]. 230 × 145 mm. Pp. [1–8]. Wood-engraved vignette (25 × 25 mm) and drawing (50 × 58 mm), both of dogs the latter draped over a book, both by (JMS?). Type: Goudy Modern. Red and black. Paper watermarked ‘W KING | ALTON MILL’ and ‘ENGLISH HAND MADE’. Stapled. Describes items A3 (‘Only a few copies remain’), A4, A5, A6 and A7 (the last two as forthcoming). Includes quotations from reviews, printed in red, for items A3–A5. Sample leaf (pp. 25–26 from *The flute*) inserted]

*From the Samson Press ...* [General prospectus. Warlingham, [1936 (before October)]. 130 × 100 mm. Pp. [1–4]. Two wood-engraved vignettes (17 × 63 and 15 × 19 mm) of a star flanked by candles and books within a rectangle, unattributed (by Iain Macnab?). Type: Goudy Modern. Lists three exhibitions, plus items A13 and A14, with ‘A few copies’ still available of items A5, A6, A8 and A11. Details of A14 suggest that this was first printed before the fire and reprinted after, published in 1938 from Woodstock]

*Autumn again! And we ask you to remember Christmas is not so very far off ...* [General prospectus. Woodstock, [1937?]. 130 × 115 mm. Ff. [1–4]. Type: Perpetua. Printed only on f. [1]r. Note about Christmas greetings, referring to ‘our new address’]

*The Samson Press ... announces that its Christmas cards are ready ...* [General prospectus. Woodstock, [1938]. 230 × 145 mm. Pp. [1–4] (French fold). Drawing (201 × 111 mm) of five seahorses by Erna Pinner (see Z9), with a vignette (20 × 31 mm) of two fauns by Pinner on page [3]. Type: Perpetua and Felicity. Pale blue letter-paper watermarked ‘PIONEER FINE’. Advertises Christmas greetings, no calendars this year, and *The Christ-child*. Four copies. Another copy in SB38]

*You cannot ignore Christmas even if we are at war.* [General prospectus. Woodstock [1939]. 185 × 75 mm. Single sheet folded to pp. [1–6]. Wood-engraving (85 × 51 mm) of wintery scene by Iain Macnab, plus vignettes (19 × 26 and 36 × 43 mm) of a swallow and seal by Erna Pinner. Type: Perpetua, Felicity and Monoline. Laid mould-made paper watermarked ‘KENT COUNTY’. An ATF ornament is printed on page [3]. Advertisement for Christmas greetings, etc. Six copies. PWN also has one]

*The Samson Press secretarial bureau ...* [Announcement. Woodstock, [1940?]. 130 × 90 mm. Pp. [1–4]. Vignette (19 × 28 mm) of prancing horse by Erna Pinner. Type: Perpetua and Felicity. Pale blue card. Announces the foundation, and describes the services provided by the SP secretarial bureau, run by Mrs W. E. Davidson, FG and JMS. Five copies]

*The Samson Press formerly of Warlingham, Surrey, has opened new premises at Park Street Woodstock ... we now have a small show-room which is open daily ...* [Announcement. Woodstock, [1937?]. 160 × 130 mm. Ff. [1–2]. Type: Felicity. Parchment-like paper. Printed on f. [1]r only. Announces the opening of the first SP shop. Another copy in JJ Artists’ Invitations 4 (53a)]

*The Samson Press is still alive ...* [Announcement. Woodstock, [1940?]. 125 × 95 mm. [1] card. Type: Perpetua. Printed on the recto only. Five copies]

*The Samson Press is now re-opening ... The honour of your company is requested on the opening day ... 2nd November 1946 ...* [Invitation. Woodstock, 1946. 100 × 125 mm. [1] card.

Type: Perpetua. Printed on the recto only. Another copy in SB46]

*The Samson Press ... hand-printers.* [General prospectus. Woodstock, [1947?]. 125 × 95 mm. Pp. [1–4]. Drawings (62 × 63, 19 × 46 and 56 × 30 mm) of the Columbian Press, a farmstead and a lane overshadowed by a tree, all by Iain Macnab. Type: Perpetua. General advertisement for Christmas greetings. Date uncertain, refers to the ‘revival’ of ‘last year’ (i.e. after the war?). Six copies]

*The Samson Press ... 1949 Christmas and other greeting cards ...* [Manuscript. Woodstock, 1949. 255 × 185 mm. Pencil and ink mock-up for the manuscript title-page of SB49–50. The verso shaded in pencil. Folded once]

*Autumn, and our hand printed Christmas cards are once more ready ...* [General prospectus. Woodstock, [1948 or 1949?]. 170 × 120 mm. Pp. [1–4]. Drawing (62 × 63 mm) of the Columbian Press by Iain Macnab. Type: Old English, Perpetua and Felicity. General advertisement for Christmas greetings. Four copies]

*The Samson Press ... hand-printed christmas and other greetings ... 1950.* [Announcement. Woodstock, 1950. 215 × 230 mm. [1] card. Drawing (50 × 73 mm) of the head of the Columbian Press by Iain Macnab. Type: Perpetua. Announcing Christmas greetings, etc., used as the title-page for SB51–52. Seven copies, two on pale brown, five on cream card. Rough pencil designs in Box 31]

*1930–1950, The Samson Press ... it is 20 years since we laboriously made our first issue of Christmas cards ...* [General prospectus. Woodstock, 1950. 127 × 95 mm. Pp. [1–4]. Type: Perpetua. Very brief history of SP and general advertisement for Christmas greetings and postcards. Five copies. Another two copies in SB49–50]

*The Samson Press ... Autumn 1951 ...* [General prospectus. Woodstock, 1951. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Note of the scarcity and expense of paper in 1951 and general advertisement for Christmas greetings, and *Introduction to Woodstock*. Eight copies. Another copy in SB51–52]

*The Samson Press ... October 1952.* [General prospectus. Woodstock, 1952. 145 × 115 mm. Pp. [1–4]. Drawing (35 × 49 mm) of head of Columbian Press by Iain Macnab on page [4]. Type: Perpetua and Felicity. Note of the improving availability of paper in 1952 and general advertisement for Christmas greetings. Three copies. Copies also in SB51–52 and SB53]

*The Samson Press ... offers prints from wood-engravings and drawings ...* [Announcement. Woodstock, [1952]. 205 × 160 mm. [1] card. Type: Perpetua and Felicity. Describes work of SP, and *Introduction to Woodstock*. Makes use of Bauer Bernhardt ornaments. Six copies. Another copy in SB51–52, another in SB53]

*The Samson Press ... hand-printing, our annual circular probably needs no introduction to you ...* [General prospectus. Woodstock, October 1953. 145 × 115 mm. Pp. [1–4]. Much-reduced (22 × 40 mm) copy of Erna Pinner’s three running horses used as a head-piece on page [1]. Type: Perpetua and Felicity. General advertisement for Christmas greetings. Seven copies. Another copy in SB53]

*The Samson Press ... hand-printed Christmas cards, 1954 ...* [General prospectus. Woodstock, 1954. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Decorated with two ATF

ornaments of a Christmas tree. General advertisement for Christmas greetings. Ten copies. Two other copies in SB54]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock, [1954]. 240 × 165 mm. [1] leaf. Type: Perpetua. Single sheet describing the work and history of the SP. First(?) impression, without the illustration and with the first two lines in one size of Perpetua. Another copy in SB54, another in SB55]

*Here we come blowing our trumpet ...* [General prospectus. Woodstock, 1955. 145 × 115 mm. Pp. [1–4]. Drawing (75 × 49 mm) of Tudor one-man-band by Iain Macnab, plus a small (20 × 22 mm) calligraphic image of a pen and scroll on page [2]. Type: Perpetua and Felicity. General advertisement for Christmas greetings, noting the Press's 'Twenty-fifth Anniversary Display'. Described in SB55 as 'Hand-set | machine-printed'. Six unfolded copies. One folded copy in SB55. RGP]

*Spring, summer, autumn, swift the seasons fly ...* [General prospectus. Woodstock, 1956. 190 × 130 mm. Pp. [1–4]. Drawing (74 × 101 mm) of two horses running towards the viewer by Erna Pinner. Type: Perpetua, Felicity and Old English. With one ATF ornament on page [1]. A general advertisement for Christmas greetings, *Litter lamentation*, also, for the first time(?), 'At the same address, in Flora Grierson's shop ...', gloves, stoles, scarves, head-squares, ties, bath towels, bath mats, table mats and horn spoons. Described in SB56–57 as 'Hand-set: machined'. Four copies. Another copy in SB56–57. RGP]

*Autumn, the fall of the leaf ...* [General prospectus. Woodstock, 1957. 145 × 85 mm. Pp. [1–4]. Wood-engraving (33 × 41 mm) of a wind-blown tree (unattributed, probably by Gwenda Morgan). Type: Perpetua and Felicity. Note of the rising costs of printing, the recent illness of the printer, and a general advertisement for Christmas greetings and *Litter lamentation* (no mention of Flora's shop). Five copies. Another copy in SB56–57]

*The Samson Press ... October 1958 ... you probably know our work already ...* [General prospectus. Woodstock, 1958. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. With an ATF ornament of fruit on page [3] and another of an apple on page [4]. General advertisement for Christmas greetings, postcards, blotters ('AFTER a long interval, we have re-issued our | Half-crown Blotters ... the price hasn't gone up since 1948!') and FG's shop. Another copy in SB58–59]

*The Samson Press: hand-printers ... October 1959 ...* [General prospectus. Woodstock, 1959. 190 × 125 mm. Pp. [1–4]. Drawing (50 × 82 mm) of SP premises by Iain Macnab (see Z53). Type: Perpetua and Felicity. General advertisement for Christmas greetings, postcards, 'Interludes' (such things as *Motor bus*), *A pictorial map of Oxfordshire* and FG's shop. Three copies. Another copy in SB58–59. PWN also has a copy]

*Much water has run under bridges – and yet another year is coming to an end, the Samson Press, Park St, Woodstock ...* [Woodstock, [October?] 1961. 95 × 125 mm. Pp. [1–4]. Drawing (34 × 52 mm) of rustic bridge (probably the Coln at Bibury) by Iain Macnab. Type: Perpetua and Felicity. Advertises Christmas cards etc. The inner pages are printed with a single column of text, and concentrate on Christmas greetings, 'PLEASANTRIES' and 'Diversions'. Hinged at the top edge. Probably the last hand-printed circular. Presented by John Randle, 1987]

*Flora Grierson - fine crafts ...* [General prospectus. Woodstock, October 1963. 170 × 125 mm. Pp. [1–4]. Type: Times New Roman. General advertisement for FG's shop, with SP notes on

Christmas greetings, etc., confined to page [4]. Not printed at SP (printed by Brindle according to the accounts). Two copies, one presented by John Randle, 1987]

[Undated announcements:]

*The Samson Press, hand-printers of booklets ...* [Announcement. Woodstock, [1937?]. 220 × 145 mm. [1] card. Type: Perpetua. Lists the work undertaken by SP, includes booklets, printing on vellum and binding papers. Four copies]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock [after 1954?]. 305 × 165 mm. [1] leaf. Drawing (63 × 53 mm) of Columbian Press by Iain Macnab. Type: Perpetua. Single sheet describing the work and history of the SP. Second(?) impression, with the illustration by Iain Macnab and the first two lines set in two sizes of type (plus capital) in upper and lower case. Seven copies, two presented by John Randle, 1987]

*The Columbian hand-press which actually is the Samson Press ...* [Single sheet. [Woodstock, 1954]. 240 × 165 mm. Drawing (146 × 118 mm) of Columbian Press by Iain Macnab (see Z109). Type: Felicity. Two copies, both presented by John Randle, 1987]

J. M. Shelmerdine. *The Columbian hand-press ... it is good to be printing once more on hand-made paper ...* [Single-sheet. Woodstock, April 1959. 300 × 200 mm. Drawings of Columbian Press (64 × 50 mm) and shop-front of SP premises (48 × 81 mm) by Iain Macnab. Type: Perpetua and Felicity. Dark red. This is the SP contribution to *More papers by John Mason* (12 × 8 Press, 1960 [i.e. 1965–1970s]). Some copies also appear to have been issued separately. A potted history of the Press. 43 copies on J. B. Green hand-made paper, six on John Mason paper (one of these presented by John Randle, 1987). Another copy on J. B. Green hand-made paper is in SB58–59, and another is in Box 49. PWN has book]

## Box 4

[Sample book with manuscript title 'THE SAMSON PRESS | CHRISTMAS CARDS 1936'. Bound in brown cloth, with cream paper leaves. Includes the first printing of the 'Christmas through the ages' series. Also includes some earlier work 'probably 1935'. Contains:]

*Happy hunting!* [Christmas greeting. Christmas through the ages 1. Pre-historic. Warlingham, [1936]. 140 × 190 mm. Pp. [1–4]. Two-colour linocut (90 × 170 mm) of mammoth by Stanislaus Brien. Type: Locarno Bold and Gill Sans. Pale brown and black. J. B. Green(?) hand-made paper. Text: 'FEASTS MAY DIFFER | BUT FRIENDSHIP SHALL NOT | CHANGE ...']

*Saturnalian greetings.* [Christmas greeting. Christmas through the ages 2. Saturnalia. Warlingham, [1936]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (89 × 152 mm) of Saturnalian banquet by Claude Flight. Type: Goudy Modern and Gill Sans. Purple, orange and black. J. B. Green hand-made paper. Text: 'SO MAY DECEMBER BRING YOU JOY ... APOLOGIES TO MARTIAL']

Dorothy L. Sayers. *Carol ... illustrated with a linocut by Stanislaus Brien ...* [Christmas greeting. [Christmas through the ages 3]. Warlingham, 1936. 190 × 140 mm. Pp. [1–4]. Two-colour linocut (126 × 108) of nativity by Stanislaus Brien on p. [2]. Type: Weiss Initials and Goudy Modern. Pale brown, blue-green and black. J. B. Green hand-made paper. Text: 'THE OX SAID TO THE ASS ...'. Later reprinted at Woodstock as *A Christmas carol* with a recut version of the linocut. Identified as number 3 in the series in pencil on page [4]]

*Ye goon to Canterbury; God yow spede.* [Christmas greeting. Christmas through the ages 4. Pilgrimage. Warlingham, [1936]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (92 × 156 mm) of four pilgrims on horseback by Iain Macnab. Type: Black letter, Goudy Modern and Gill Sans. Brown and black. J. B. Green(?) hand-made paper. Text: 'With every good wish for Christmas ...'. Later reprinted at Woodstock with a new wood-engraving]

*London, thou art the flowr of cities all.* [Christmas greeting. Christmas through the ages 5. Warlingham, [1936]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (121 × 102 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Black Letter, Goudy Modern and Gill Sans. Red and black. J. B. Green(?) hand-made paper. Text: '*Peace be within thy walles ...*'. The same design (recut) was issued from Woodstock in a smaller format, and in the same series with the title 'Peace be within thy walles']

Samuel Pepys. *Mr Pepys makes merry, thence we went to the Green Dragon ...* [Christmas greeting. Christmas through the ages 6. Pepys. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (93 × 99 mm) of drinkers by Tom Chadwick. Type: Caslon and Gill Sans (with one Weiss Initial). Black and red. J. B. Green(?) hand-made paper. The text is from Pepys's '*DIARY*, 16 January 1660']

Samuel Johnson. *Dr. Johnson: a man, sir, should keep his friendship in constant repair.* [Christmas greeting. Christmas through the ages 7. Dr Johnson. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (125 × 125 mm) of Johnson with pipe by Peter Barker-Mill. Type: Caslon italic and Gill Sans. Brown and dark brown. J.

B. Green hand-made paper. Text: 'At this festive season, our greatest pleasure lies / in remembering our friends ...']

*A highly satisfactory party, 'She vowed that it was a delightful ball ...'* [Christmas greeting. [Christmas through the ages 8. Regency]. Warlingham, [1936]. 190 × 140 mm. Pp. [1–4]. Drawing (102 × 101 mm) of dancing beaux and belles beneath an outline of the Royal Pavilion at Brighton signed 'D. Turner' by Dorothy Turner. Type: Caslon and Gill Sans. Green and red. J. B. Green hand-made paper. Text: 'TO WISH YOU EVERY HAPPINESS ...'. Identified as number 8 in the series in pencil on page [4]]

Washington Irving. *Hark! the herald angels sing.* [Christmas greeting. Christmas through the ages 9. Victorian. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Three-colour drawing (95 × 103 mm) of Victorian family singing round pianoforte signed 'D. Turner' by Dorothy Turner. Type: Bernhardt Cursive Bold, Goudy Modern and Gill Sans. Yellow, red and black. J. B. Green(?) hand-made paper. Text by Washington Irving: 'Shorn, as it is, of its ancient and festive honours ...'. Later printed at Woodstock in the same series with a text by Dickens]

Hilaire Belloc. *Christmas comes again.* [Christmas greeting. Christmas through the ages 10. Modern. Warlingham, [1936]. 200 × 145 mm. Pp. [1–4]. Three-colour linocut (139 × 105 mm) of Christmas symbols (candles, cocktail glass and shaker, etc.) by Edith Lawrence. Type: Goudy Modern and Gill Sans. Green, black and red. J. B. Green(?) hand-made paper. Text by H. Belloc: 'sooner or later, the Saturnalia will return ...']

*Merry feasting!* [Christmas greeting. Warlingham, [1936]. 130 × 100 mm. Pp. [1–4]. Linocut (80 × 63 mm) of squirrel by Katharine Cameron. Type: Bernhardt Cursive Bold, Goudy Modern and Gill Sans. Brown. Grey J. B. Green hand-made paper. Text: 'The squirrel with his hazel-nut ...']

*Sursum corda.* [Greeting. Warlingham, [1936]. 125 × 180 mm. Pp. [1–4] (French fold). Woodcut (72 × 38 mm) of rearing deer by Erna Pinner. Type: Forum, Goudy Modern and Gill Sans. Green-blue paper. Text: 'GREETINGS / and sincere good wishes ...']

*The friends are met ...* [Christmas greeting. Warlingham, [1936]. 125 × 100 mm. [1] leaf. Woodcut(?) (35 × 65 mm) of two cats and bowl of milk by Rupert Lee. Type: Gill Sans and Goudy Modern. J. B. Green(?) hand-made paper. Copy in Box 29 is dated in pencil '1936']

*A very happy Christmas and good luck in the coming year.* [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Single sheet. Linocut (55 × 70 mm) initial A with terrier(?) by Erna Pinner. Type: Goudy Modern and Gill Sans. J. B. Green(?) hand-made paper]

*Here's how!* [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (70 × 63 mm) of skiing elephant by Nancy Catford. Type: Locarno italic and Gill sans. Red and black. A copy in Box 29 is dated '1936' in pencil]

*Affectionate greetings.* [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (64 × 63 mm) of snuggling penguins on skates by Nancy Catford. Type: Bernhard Cursive Bold and Gill sans. Red and black. Copy in Box 29 dated '1936' in pencil]

*Greetings from a friend and every good wish.* [Christmas greeting. Warlingham, [1936]. 100 × 140 mm. Pp. [1–4] (French fold). Drawing (81 × 97 mm) of dog by Erna Pinner. Type: Gill Sans. J. B. Green hand-made paper]

*Three wishes speed to you from me ...* [Christmas greeting. Warlingham, [1936]. 95 × 140 mm. Pp. [1–4]. Woodcut (42 × 121 mm) of two running deer and rabbit by Erna Pinner. Type: Caslon italic and Gill Sans. J. B. Green(?) hand-made paper]

*Peace, tranquility and happiness be yours.* [Christmas greeting. Warlingham, [1936]. 100 × 145 mm. Pp. [1–4]. Drawing (49 × 117 mm) of sleeping lion cub(?) by Erna Pinner. Type: Gill Sans. Grey-brown J. B. Green(?) hand-made paper]

*Christmas greetings.* [Christmas greeting. Warlingham, [1936]. 145 × 95 mm. Pp. [1–4]. Drawing (69 × 61 mm) of unidentified creature (bearcub?) by Erna Pinner. Type: Bernhardt Cursive Bold, Goudy Modern italic and Gill Sans. Brown. Brown hand-made(?) paper. Text: ‘*MAY CHRISTMAS MORNING / bring you something quite as / attractive as this*’]

*I’ve got a song, you’ve got a song ...* [Christmas greeting. Warlingham, [1936]. 145 × 100 mm. Pp. [1–4] (French fold). Wood-engraving (51 × 52 mm) of banjo-playing gollywog by Gwenda Morgan. Type: Goudy Modern italic. Green hand-made paper]

*With every good wish for Christmas and the New Year ...* [Christmas greeting. Warlingham, [1936]. 130 × 100 mm. [1] leaf. Simple sketch (14 × 31 mm) of dove (unattributed). Type: Gill Sans. J. B. Green(?) hand-made paper]

*Happy days.* [Correspondence card. Warlingham, [1936]. 70 × 95 mm. Linocut (37 × 59 mm) of street scene by Edith Lawrence. Type: Granby Inline and Gill Sans. J. B. Green(?) hand-made paper]

[Leaf bearing two cards:]

*God send you mair wit and me mair siller.* [Greeting. Warlingham, [1936]. 110 × 90 mm. [1] leaf. Type: Weiss Initials, Goudy Modern and Gill Sans. Dark blue. J. B. Green(?) hand-made paper]

*Ring in the thousand years of peace.* [Greeting. Warlingham, [1936]. 110 × 90 mm. [1] leaf. Crude wood-engraving (37 × 45 mm) of stylised bells (by JMS?). Type: Goudy Modern italic and Gill Sans. Dark blue. J. B. Green(?) hand-made paper]

[Leaf bearing two cards:]

*If wishes were horses ...* [Christmas greeting. Warlingham, [1936]. 110 × 85 mm. [1] leaf. Wood-engraving (23 × 50 mm) of three equestrians by Iain Macnab. Type: Goudy Modern italic and Gill Sans. Dark blue. J. B. Green(?) hand-made paper. The wood-engraving is reprinted from *Nicht at Eenie*]

*Greetings, God of youth, let this day here ...* [Greeting. Warlingham, [1936]. 110 × 85 mm. [1] leaf. Drawing (33 × 61 mm) of rabbit by Katharine Cameron. Type: Goudy Modern italic and Gill Sans. Dark blue. J. B. Green(?) hand-made paper]

[Leaf bearing a pencil note, 'The following pages | contain a few | earlier relics: – | probably 1935']

Peter Erondell. *Postscript to a party*. [Christmas greeting. Warlingham, [1935?]. 200 × 130 mm. Pp. [1–4]. Type: Forum and Goudy Modern. Black and red. J. B. Green hand-made paper. Text: 'We have been long at supper ...' signed 'Peter Erondell 1605'. Typographically quite ambitious, with a drawn initial W (by JMS?) printed from a line-block]

*Swift fly my greetings*. [Christmas greeting. Warlingham, [1935?]. 195 × 140 mm. Pp. [1–4]. Two colour linocut (132 × 98 mm) of swans in flight by Stanislaus Brien. Type: Granby Inline and Goudy Modern. Black and grey-blue. J. B. Green hand-made paper. Text: 'Greetings and good wishes ...']

*The snow in the street & the wind on the door*. [Christmas greeting. Warlingham, [1935?]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 151 mm) of snowy street-scene by Iain Macnab (second colour actually printed from a linocut?). Type: Forum and Goudy Modern. Black and pale blue. J. B. Green(?) hand-made paper. Text: 'GREETINGS | and Good Wishes ...']

*Swift fly my greetings to you*. [Christmas greeting. Warlingham, [1935?]. 140 × 190 mm. Pp. [1–4]. Two-colour linocut (95 × 144 mm) of biplane by Edith Lawrence. Type: Goudy Modern and Gill Sans. Red and silver. J. B. Green(?) hand-made paper. Text: 'GREETINGS | and Good Wishes ...']

Robert Burns. *From witches, warlocks and wurricoes ...* [Christmas greeting. Warlingham, [1935?]. 190 × 140 mm. Pp. [1–4]. Wood-engraving (103 × 93) of ghoulies, spider, etc. by Elmslie Owen. Type: Goudy Modern. Black and blue. J. B. Green(?) hand-made paper. Text: '*Ghosts nor bogies shalt thou fear ...*'. First of two variant impressions with the last line on p. [1] reading 'Good Lord deliver us!']

Robert Burns. *From witches, warlocks and wurricoes ...* [Christmas greeting. Warlingham, [1935?]. 190 × 140 mm. Pp. [1–4]. Wood-engraving (103 × 93) of ghoulies, spider, etc. by Elmslie Owen. Type: Goudy Modern. Black and blue. J. B. Green(?) hand-made paper. Text: '*Ghosts nor bogies shalt thou fear ...*'. Second of two variant impressions with the last line on p. [1] reading '*GOOD LORD DELIVER US!*']

[Leaf bearing two cards:]

Charles Dickens. '*Wery good, 'said Sam, 'stick a bit o' Christmas in 'em*'. [Christmas greeting. Warlingham, [1935?]. 125 × 100 mm. [1] leaf. Wood-engraving (49 × 50 mm) of bottle, soda ciphon and glass by Iain Macnab. Type: Caslon italic. J. B. Green(?) hand-made paper. With the name and location of the Press stamped on the verso]

Charles Dickens. *Warmest greetings*. [Christmas greeting. Warlingham, [1935?]. 95 × 150 mm. Pp. [1–4]. Wood-engraving (51 × 76 mm) of snow scene by Iain Macnab. Type: Goudy Modern italic and Gill Sans. J. B. Green(?) hand-made paper. Text: '*How many old recollections ...*'. The same wood-engraving was used for *Heap on the wood ...*]

[Leaf bearing two cards:]



*Festal song, come sit we by the fire's side ...* [Christmas greeting. Warlingham, [1935]. 145 × 95 mm. Pp. [1–4]. Wood-engraving (49 × 54 mm) of drinker with clay pipe by Iain Macnab. Type: Goudy Modern. Black and brown. J. B. Green(?) hand-made paper. The wood-engraving was made for the prospectus for *Tam O'Shanter* (1934)]

*Blessings leap to meet you.* [Christmas greeting. Warlingham, [1935?]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (56 × 82 mm) running deer by Iain Macnab. Type: Granby Inline and Goudy Modern. Green and brown. J. B. Green(?) hand-made paper. Text: 'GREETINGS | and good wishes ...'. The wood-engraving is reprinted from *Nicht at Eenie*]

[Leaf bearing two cards:]

*Litters of good luck.* [Greeting. Warlingham, [1935?]. 140 × 95 mm. [1] leaf. Wood-engraving (62 × 62 mm) of sporting kittens by Iain Macnab. Type: Bernhardt Cursive italic, Gill Sans and Goudy Modern. Black and green. J. B. Green(?) hand-made paper]

*Freeze, freeze, thou bitter sky ...* [Christmas greeting. Warlingham, [between 1930 and 1935]. 145 × 95 mm. Pp. [1–4]. Wood-engraving (53 × 70 mm) of two birds amid clouds by Elmslie Owen. Type: Goudy Modern. J. B. Green(?) hand-made paper. Text: 'With every good wish | for Christmas ...']

Henry Vaughan. *Gloria in excelsis Deo.* [Christmas greeting. Warlingham, [1935?]. 140 × 95 mm. Pp. [1–4]. Wood-engraving (101 × 75 mm) of bird of dawning by Iain Macnab. Type: Forum, Caslon and Goudy Modern. Pale brown and dark brown. J. B. Green(?) hand-made paper. Text: 'Awake, glad heart, get up and sing! ...'. The same cut was used for *Some say that ever 'gainst the season comes ...*]

[Leaf bearing two cards:]

*A merry Christmas.* [Christmas greeting. Warlingham, [1935?]. 150 × 90 mm. Pp. [1–4]. Crude two-colour linocut (79 × 71 mm) of Santa and reindeer by Claude Flight. Type: Bernhardt Cursive italic, Goudy Modern and Gill Sans. Red and black. J. B. Green(?) hand-made paper. Text: 'A cheer for Father Christmas ...' (a rather weak verse, possibly composed for a child by JMS)]

*Here comes Father Christmas, stamping through the snow ...* [Christmas greeting. Warlingham, [1935?]. 150 × 90 mm. Pp. [1–4]. Crude two-colour linocut (67 × 66 mm) of Santa tramping through snow by Claude Flight. Type: Goudy Modern and Gill Sans. Red and black. J. B. Green(?) hand-made paper. Text is a rather weak verse, possibly composed for a child by JMS]

[Leaf bearing two cards:]

*I sent so many greetings, that Father Christmas stuck! ...* [Christmas greeting. Warlingham, [1935?]. 150 × 95 mm. Pp. [1–4]. Two-colour linocut (90 × 68 mm) of Santa stuck in chimney by Claude Flight. Type: Goudy Modern and Gill Sans. Red-brown, blue and black. J. B. Green(?) hand-made paper. Verse composed by JMS?]

*Nowell, nowell, nowell!* [Christmas greeting. Warlingham, [1935?]. 125 × 100 mm. [1] leaf.

Two-colour linocut (68 × 45 mm) of a robin by Claude Flight. Type: Goudy Modern and Gill Sans. J. B. Green(?) hand-made paper. Hand-coloured in red]

[Leaf bearing two cards:]

*Ring in the thousand years of peace.* [Greeting. Warlingham, [1935?]. 110 × 90 mm. [1] leaf. Crude wood-engraving (37 × 45 mm) of stylised bells (by JMS?). Type: Goudy Modern italic and Gill Sans. Dark blue. J. B. Green(?) hand-made paper. Identical to other copy dated 1936]

*God send you mair wit and me mair siller.* [Greeting. Warlingham, [1935?]. 110 × 90 mm. [1] leaf. Type: Weiss Initials, Goudy Modern and Gill Sans. Blue. J. B. Green(?) hand-made paper. Identical to other copy dated 1936]

[Sample book with manuscript title ‘1937 | SAMSON PRESS | CHRISTMAS CARDS’. Brown cloth blocked in gold with ‘Scraps’, with dark brown paper leaves. Includes samples of calendars, invitations, bookplates and patterned papers printed at SP. Contains:]

*Happy hunting!* [Christmas greeting. Christmas through the ages 1. Prehistoric. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Linocut (92 × 177 mm) of mammoth and hunter by Stanislaus Brien. Type: Gill Sans. Hand-coloured in pink. J. B. Green(?) hand-made paper. Text: ‘FEASTS MAY DIFFER | BUT FRIENDSHIP SHALL REMAIN ...’. Priced at 9d. The same cut was used for a later card. See X3]

*Welcome Saturnalia –!* [Christmas greeting. Christmas through the ages 2. Saturnalia. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (90 × 153 mm) of Saturnalian banquet by Claude Flight. Type: Gill Sans, Perpetua and Felicity. Dark purple, orange and black. J. B. Green hand-made paper. Text: ‘So may December bring you joy ... APOLOGIES TO MARTIAL ...’. Priced at 9d. Reprinted later with a verse from Catullus (not in the series). These blocks were also printed in Flight’s *Christmas and other feasts and festivals* (London: G. Routledge and Sons, 1936)]

Dorothy L. Sayers. *A Christmas carol.* [Christmas greeting. [Christmas through the ages 3]. Woodstock, [1937]. 190 × 140 mm. Pp. [1–4]. Linocut (125 × 106 mm) of nativity by Stanislaus Brien. Type: Perpetua, Felicity and Gill Sans. Dark brown. J. B. Green hand-made paper. Cream card wrappers bearing the title, sewn with red thread. Text: ‘THE OX SAID TO THE ASS ...’. Not formally identified as part of the series. Priced at 9d.]

*Ye goon to Canterbury; God yow spede.* [Christmas greeting. Christmas through the ages 4. Pilgrimage. Woodstock, [1937]. 140 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (92 × 156 mm) of four pilgrims on horseback by Iain Macnab. Type: Old English, Perpetua and Gill Sans. Brown and black. J. B. Green hand-made paper. Text: ‘With every good wish for Christmas ...’ Priced at 9d.]

*Peace be within thy walles: and plenteousness within thy palaces.* [Christmas greeting. Christmas through the ages 5. 16th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English, Perpetua and Gill Sans. Pink and black. J. B. Green hand-made paper. Text: ‘Christmas | greeting | and | New Year | Wishes’. Priced at 9d. The same design was issued in the same series from Warlingham

with the title 'London, thou flowr of cities ...' and was later issued from Woodstock in a smaller format]

William Congreve. *New year's eve, the hautboys who playd to us last night ...* [Christmas greeting. Christmas through the ages 6. 17th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua, Felicity and Gill Sans. Blue, red and black. J. B. Green hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...'. Priced at 9d. Original artwork in Box 38. Later(?) issued from R., D., and H. Byng (not in series), and from Mr and Mrs F.B. Brand]

*Merry company shortens the road.* [Christmas greeting. Christmas through the ages 7. 18th century. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of a highwaymen attacking a coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Black, green and dark brown. J. B. Green hand-made paper. Text: 'With every good wish for Christmas ...'. Priced at 9d.]

*The mistletoe bough.* [Christmas greeting. Christmas through the ages 8. Regency. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 103 mm) of man threatening maiden with mistletoe by Tom Chadwick (see W8). Type: Felicity and Gill Sans. Dark blue and red. J. B. Green(?) hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...'. Priced at 9d.]

[Blank leaf where number 9 in the series should be. Marked 'No. 9. 9d.' in ink bottom right]

John Gay. '*Christmas shortens all our days*' ... [Christmas greeting. Christmas through the ages 10. Modern. Woodstock, [1937]. 195 × 145 mm. Two-colour linocut (130 × 101 mm) of glasses and 'VIN' by Elmslie Owen. Type: Gill Sans. Blue, red and black. J. B. Green(?) hand-made paper. Priced at 9d.]

*One line of Christmas greeting.* [Christmas greeting. Woodstock, [1937]. 145 × 195 mm. Drawing (98 × 175 mm) of four scottie dogs by Erna Pinner. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Text: 'Sincere good wishes | for Christmas ...' Priced at 6d.]

*'The hounds of spring are on winter's traces ...'* [Christmas greeting. Woodstock, [1937]. 195 × 145 mm. Drawing (114 × 152 mm) of greyhounds in windy landscape by Erna Pinner. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Priced at 6d.]

Alfred Lord Tennyson. *Spring is on its way! Dip down upon the northern shore ...* [Greeting. Woodstock, [1937]. 145 × 100 mm. Two-colour drawing (75 × 71 mm) of daffodils by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Green and yellow. J. B. Green hand-made paper. Text: 'GREETINGS / AND GOOD WISHES'. Priced at 6d.]

*Ye olde Englysshe Chrystmasse, first it rained ...* [Christmas greeting. Woodstock, [1937]. 145 × 100 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua, Felicity and Gill Sans. J. B. Green(?) hand-made paper. Text: 'GREETINGS / AND GOOD WISHES'. Priced at 4d. Verse and block later used for *Talk of the weather* and *English weather*]

*In haste to wish you a happy Christmass ...* [Christmas greeting. Woodstock, [1937]. 100 × 145

mm. Reduced woodcut (70 × 140 mm) of three fauns by Erna Pinner. Type: Felicity and Gill Sans. Dark brown. J. B. Green(?) hand-made paper. Priced at 4d.]

*In haste to bring a greeting.* [Christmas greeting. Woodstock, [1937]. 100 × 145 mm. Redrawn woodcut (33 × 123 mm) of running deer and rabbit by Erna Pinner. Type: Perpetua, Felicity and Gill Sans. Dark brown. J. B. Green(?) hand-made paper. Text: ‘*With every good wish for / a Happy Christmas ...*’. Priced at 4d.]

*The ass saw the angel of the Lord.* [Christmas greeting. [Woodstock, 1937]. 130 × 80 mm. Pp. [1–4]. Sketch (33 × 35 mm) of donkey by Erna Pinner. Type: Felicity. Pale green translucent (parchment substitute?) paper. Priced at 2d. Only printed on p. [1] and perhaps in incomplete copy used a specimen. Original artwork in Box 44]

*Remember me when this you see ...* [Greeting. [Woodstock, 1937]. 130 × 80 mm. Pp. [1–4]. Drawing (31 × 30 mm) of beer tankard by Iain Macnab(?). Type: Perpetua. Pale green translucent (parchment substitute?) paper. Priced at 2d. Only printed on p. [1] and perhaps in incomplete copy used a specimen]

*To [blank] with a good wish and a Christmas greeting.* [Christmas greeting. [Woodstock, 1937]. 80 × 65 mm. Pp. [1–4]. ATF ornaments of Christmas tree and candle. Type: Monoline. Smooth paper, speckled with silver and red. Priced at ‘9d. per pack of 6’. Only printed on p. [1]. Described in ink as ‘For enclosing with presents’]

[Leaf bearing two cards:]

*Even the winds and sea obey him.* [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (66 × 90 mm) of a boat filled with pious folk, text in the waves, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. J. B. Green(?) hand-made paper. Priced at 3d.]

*Have mercy on us o Lord thou son of David.* [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (65 × 90 mm) of two supplicant figures and Jesus, with text above and to the right, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. J. B. Green(?) hand-made paper. Priced at 3d.]

[Leaf bearing two cards:]

*He took the child and his mother by night into Egypt.* [Postcard. Woodstock, [1937?]. 85 × 130 mm. Wood-engraving (64 × 89 mm) of Mary, Joseph, Christ and donkey, with text top right, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. Priced at 3d.]

*Verily I say unto you one of you shall betray me.* [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (64 × 90 mm) of last supper, with text at head, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. Priced at 3d.]

[Leaf bearing two cards:]

*Get thee hence Satan ...* [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (65 × 90 mm) of Satan and nun(?), including text, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. Sold at 3d.]

*Jesus king of the Jews*. [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (64 × 89 mm) of crucifixion, including text, by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. Sold at 3d.]

[Verso of foregoing leaf, and recto of next bearing samples of three different patterned papers (\*G1, \*G3 and \*G4), each represented by two samples, each printed in a different colour]

*Calendar* [1938]. [Calendar/Christmas greeting. [Woodstock, 1937]. 250 × 180 mm. Scraperboard drawing (78 × 109 mm) of Park Street 'Woodstock' by Iain Macnab (but not attributed) (see Z32). Type: Perpetua. A sheet of card, printed with the illustration, and with a loop of pink ribbon threaded through the head; with the wrappers of a commercially-printed calendar attached at the foot. The verso of the upper wrapper is printed with 'Best wishes for Christmas, and a | prosperous and fortunate New Year | Dr and Mrs Donald McI. Johnson ...']

*Calendar* [1938]. [Calendar/Christmas greeting. [Woodstock, 1937]. 255 × 180 mm. Drawing (93 × 102 mm) of 'Courtyard Marlborough Arms Hotel | Woodstock' signed 'VALDA VAUGHAM – 1937'. Type: Perpetua. A sheet of card, printed with the illustration, and with a loop of pink ribbon threaded through the head; with the wrappers of a commercially-printed calendar attached at the foot. The verso of the upper wrapper is printed with 'Best wishes for Christmas, and a | prosperous and fortunate New Year | Dr and Mrs Donald McI. Johnson ...']

[Leaf bearing two cards:]

*Christmas greeting & every good wish for next year – from Mr and Mrs T.P. Shelmerdine, Rye Bank House, Wem, Shropshire*. [Christmas greeting. [Woodstock, 1937]. 140 × 95 mm. Photograph of garden (at Rye Bank House?) pasted to page [3] by JMS (but unattributed). Type: Gill Sans. Black, hand-coloured in green. J. B. Green(?) hand-made paper. With three ATF ornaments of Christmas trees on page [1]]

*Christmas greeting & every good wish for next year – from Mr and Mrs T.P. Shelmerdine, Rye Bank House, Wem, Shropshire*. [Christmas greeting. [Woodstock, 1937]. 100 × 140 mm. Photograph of house (Rye Bank House?) pasted to page [3] by JMS (but unattributed). Type: Gill Sans. Black, hand-coloured in green. J. B. Green(?) hand-made paper. With two ATF ornaments of Christmas trees on page [1]]

[Leaf bearing two cards:]

H. W. Longfellow. *Then pealed the bells more loud and deep ...* [Christmas greeting. Woodstock, [1937]. 100 × 145 mm. Pp. [1–4]. Calligraphic initial T (27 × 24 mm) by JMS(?). Type: Perpetua and Gill Sans. J. B. Green hand-made paper. Blue and black. From Mrs Lancaster]

*From Rupert and Diana Brinton Lee, 7 St. Quentin Avenue, W. 10 Christmas 1937*. [Christmas greeting (intended to accompany gifts?). [Woodstock], 1937. 100 × 140 mm. [1] leaf. Drawing (63 × 51 mm) of cat asleep on book signed 'LEE' by Rupert Lee. Type: Perpetua. J. B. Green hand-made paper]

Edward Thomas. *Christmas greetings from Helen Liddell*. [Christmas greeting. [Woodstock, 1937]. 190 × 140 mm. Pp. [1–4]. Sepia photograph (72 × 96 mm) of a house (inn?) on a

mountain side. Type: Perpetua. J. B. Green(?) hand-made paper. Text: 'THE | OWL | Downhill I came ...'. Marked in pencil 'Proof'. Page [4] not seen]

Petrarch. *Books have led some to learning ...* [Bookmark. [Woodstock, 1937]. 195 × 70 mm. Type: Monoline and Gill Sans. J. B. Green(?) hand-made paper. Dark brown. Printed for the Book Club, Crowborough]

*Messrs Henri & Phillip Ltd have the pleasure of enclosing a receipt ... 38 Conduit Street, London, W. 1 ...* [Compliments slip. [Woodstock, 1937]. 205 × 125 mm. Type: Perpetua. J. B. Green(?) hand-made paper. A later slip is in SB39]

*Upstairs – on the first floor, specialists in permanent waving, Messrs Henri et Phillip Ltd, coiffure de dames ...* [Announcement. [Woodstock, 1937]. 165 × 130 mm. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper]

*Sir Herbert Grierson and his daughters return their sincerest thanks for your kind sympathy in their great loss, 6 October 1937, 12 Regent Terrace, Edinburgh.* [Announcement. [Woodstock, 1937]. 205 × 125 mm. Pp. [1–4]. Type: Perpetua. J. B. Green(?) hand-made paper. Printed only on page [1]. Relates to the death of FG's mother]

*Exhibition of wood-engravings by modern artists during July and August ...* [Announcement. [Woodstock, 1937]. 125 × 95 mm. Type: Perpetua. Red]

[Leaf bearing two items:]

*Change of address, Mr & Mrs J. J. Leeming have moved from Rosedene, Woodstock, to Lentworth ... Oxford ...* [Announcement. [Woodstock, 1937]. 90 × 115 mm. [1] card. Type: Perpetua and Felicity]

*Patricia Cohen.* [Bookplate. [Woodstock, 1937]. 70 × 60 mm. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Perpetua. J. B. Green(?) hand-made paper. Six copies]

*The Samson Press ... has pleasure in inviting you to an exhibition of hand-printing on Friday the 5th November 1937 at The Red House, 60 Iffley Road Oxford by kind permission of Mrs. Taylor ...* [Invitation. Woodstock, 1937. 230 × 145 mm. [1] leaf. Type: Perpetua and Felicity. J. B. Green hand-made paper. Three copies (one inscribed by 'The Printer', possibly to JJ). Another copy in SB37]

Sidney Godolphin. *Greetings from Janetta C. Sorley ... St Giles's House, Chesterton Lane, Cambridge.* [Christmas greeting. Woodstock, [1937]. 155 × 130 mm. Pp. [1–4]. Type: Felicity, with Gill Sans on p. [4]. J. B. Green hand-made paper. Text: 'Lord when the wise men came from Farr ...'. Two copies]

Josephine Cadman. *Brigid's Praze Penzance, parents living abroad and others who are obliged to seek a temporary home for their children ...* [Announcement. [Woodstock, 1937]. 160 × 130 mm. Pp. [1–4]. Type: Perpetua and Felicity. Announcement that the place would 'soon be ready to make a home for about eight children'. A later announcement is in SB38]

## Box 5

[Sample book with manuscript title ‘The Samson Press | Woodstock | Small jobs done in 1938’. Mostly Christmas greetings. Also samples of invitations and bookplates. Contains:]

*Christmas cards from the Samson Press ...* [Label. Woodstock, [1938]. 105 × 67 mm. Type: Perpetua and Felicity. With an ATF ornament bottom left. Originally intended for a pack of Christmas cards?]

[Leaf bearing a manuscript list of “‘Christmas throughout | the Ages” | A series of 10 cards at | 9d each ... [list of titles?]

*Happy hunting!* [Christmas greeting. Christmas through the ages 1. Prehistoric. Woodstock, [1937, reprinted or reissued 1938]. 145 × 195 mm. Pp. [1–4]. Linocut (92 × 177 mm) of mammoth and hunter by Stanislaus Brien. Type: Gill Sans. Hand-coloured in pink. J. B. Green(?) hand-made paper. Text: ‘FEASTS MAY DIFFER | BUT FRIENDSHIP SHALL REMAIN ...’. The same cut was used for a later card]

*Welcome Saturnalia –!* [Christmas greeting. Christmas through the ages 2. Saturnalia. Woodstock, [1937, reprinted or reissued 1938]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (90 × 153 mm) of Saturnalian banquet by Claude Flight. Type: Gill Sans, Perpetua and Felicity. Dark purple, pink and black. J. B. Green hand-made paper. Text: ‘So may December bring you joy ... APOLOGIES TO MARTIAL ...’. Reprinted later with a verse from Catullus. These blocks were also printed in Flight’s *Christmas and other feasts and festivals* (London: G. Routledge and Sons, 1936)]

Dorothy L. Sayers. *A Christmas carol*. [Christmas greeting. [Christmas through the ages 3]. Woodstock, [1937, repr. 1938]. 190 × 140 mm. Pp. [1–4]. Linocut (125 × 106 mm) of nativity by Stanislaus Brien. Type: Perpetua, Felicity and Gill Sans. J. B. Green hand-made paper. Card wrappers bearing the title, sewn with red thread. Text: ‘THE OX SAID TO THE ASS ...’. Priced at 9d.]

*Ye goon to Canterbury; God yow spede*. [Christmas greeting. Christmas through the ages 4. Pilgrimage. Woodstock, [1937, reprinted or reissued 1938]. 140 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (92 × 156 mm) of four pilgrims on horseback by Iain Macnab. Type: Old English, Perpetua and Gill Sans. Brown and black. J. B. Green hand-made paper. Text: ‘With every good wish for Christmas ...’]

*Peace be within thy walles: and plenteousness within thy palaces*. [Christmas greeting. Christmas through the ages 5. 16th century. Woodstock, [1937, reprinted or reissued 1938]. 195 × 145 mm. Pp. [1–4]. Two colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English, Perpetua and Gill Sans. Pink and black. J. B. Green hand-made paper. Text: ‘Christmas | greeting | and | New Year | Wishes ...’. The same design was issued in the same series from Warlingham with the title ‘London, thou flowr of cities ...’ and was later issued from Woodstock in a smaller format]

William Congreve. *New year’s eve, the hautboys who playd to us last night ...* [Christmas greeting. Christmas through the ages 6. 17th century. Woodstock, [1937, reprinted or reissued 1938]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua,

Felicity and Gill Sans. Blue, red and black. J. B. Green hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...'. Priced at 9d. Original artwork in Box 38]

*Merry company shortens the road.* [Christmas greeting. Christmas through the ages 7. 18th century. Woodstock, [1937, reprinted or reissued 1938]. 145 × 195 mm. Pp. [1–4]. Two colour wood-engraving (89 × 154 mm) of a highwaymen attacking a coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Black and Green. J. B. Green hand-made paper. Text: 'With every good wish for Christmas ...']

*The mistletoe bough.* [Christmas greeting. Christmas through the ages 8. Regency. Woodstock, [1937, reprinted or reissued 1938]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 103 mm) of man threatening maiden with mistletoe by Tom Chadwick (see W8). Type: Felicity and Gill Sans. Dark blue and red. J. B. Green(?) hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...']

Charles Dickens. *Hark! the herald angels sing.* [Christmas greeting. Christmas through the ages 9. Woodstock, [1938]. 195 × 140 mm. Pp. [1–4]. Three-colour drawing (94 × 102 mm) of Victorian family singing round pianoforte signed 'D. Turner' by Dorothy Turner. Type: Monoline, Perpetua and Gill Sans. Yellow, red and black. J. B. Green hand-made paper. Text: 'MANY MERRY CHRISTMASSES ...'. Formerly printed at Warlingham in the same series, and later reprinted out of series]

John Gay. '*Christmas shortens all our days*' ... [Christmas greeting. Christmas through the ages 10. Modern. Woodstock, [1937, reprinted 1938]. 195 × 145 mm. Two-colour linocut (130 × 101 mm) of glasses and 'VIN' by Elmslie Owen. Type: Gill Sans. Blue, red and dark blue. J. B. Green(?) hand-made paper]

*The lords of Stanton Harcourt, Sutton & Southley ... Parliamentary survey 1649.* [Christmas greeting. Woodstock, [1938]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 102 mm) of 'Deare' by Gwenda Morgan. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper. Brown and black. Priced at 9d. Later reprinted in Perpetua and Felicity]

William Shakespeare. *When icicles hang by the wall* ... [Christmas greeting. Woodstock, [1938]. 195 × 140 mm. Pp. [1–4]. Wood-engraving (151 × 126 mm) of 'Winter' showing a snowy farmyard, with a cow and cart, by M. McClymont. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper. Priced at 9d.]

'*Longer liveth a glad man than a sorry*' ... [Christmas greeting. Woodstock, [1938]. 145 × 200 mm. Pp. [1–4]. Wood-engraving (137 × 175 mm) of 'Merry peasants' by Romola Erskine. Type: Gill Sans. J. B. Green Crisbrook(?) paper. Priced at 9d. The same text was also used on a card by Iain Macnab]

Ovid. '*There is no bridle can curb these flying days.*' ... [Greeting. Woodstock, [1938]. 145 × 200 mm. Pp. [1–4]. Drawing (102 × 179 mm) of three running 'HORSES' by Erna Pinner. Type: Gill Sans. Dark brown. J. B. Green Crisbrook(?) paper. Priced at 6d.]

William Shakespeare. *The haunted olive grove.* [Christmas greeting. Woodstock, [1938]. 195 × 145 mm. Pp. [1–4]. Wood-engraving (121 × 103 mm) of surreal grove with title as above by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. J. B. Green Crisbrook paper.



Text: '*Octavius Caesar: The time of universal peace is near ... Antony & Cleopatra IV. 6 ...*'. Priced at 6d.]

[Robert Burns]. *And here's a hand, my trusty friend ... for auld lang syne*. [Christmas greeting. Woodstock, [1938]. 95 × 140 mm. Pp. [1–4]. Drawing (80 × 209 mm) of three 'Scotties' by Erna Pinner covering pages [1] and [4]. Type: Gill Sans. Black, with red rules at fore-edge of page [3]. J. B. Green(?) hand-made paper. Priced at 6d.]

*Virtues of the herb ... the Periwinkle ...* [Christmas greeting. Woodstock, [1938]. 100 × 145 mm. Drawing (51 × 37 mm) of periwinkle by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Hand-coloured in blue. J. B. Green(?) hand-made paper. Text: '*GREETINGS / AND GOOD WISHES / FROM*'. Priced at 6d. Also issued as a postcard]

*Warmest Christmas greetings*. [Christmas greeting. [Woodstock, 1938]. 190 × 140 mm. Pp. [-14]. Scraperboard drawing (78 × 109 mm) of Park Street 'Woodstock' by Iain Macnab (but not attributed) (see Z32). Type: Monoline. Dark brown and purple. J. B. Green Crisbrook(?) paper. Printed only on p. [1]. Reprinted in 1939 with greeting on p. [3]. The image is rather like the photograph of Park Street published by the SP at around this time (PWN)]

[Leaf bearing two cards:]

*She brought forth a son and his name was Jesus*. [Christmas greeting. Woodstock, [1938]. 145 × 95 mm. Pp. [1–4]. Wood-engraving (115 × 78 mm) of nativity and angels, including text, by Gwynneth Holt (sub Eric-Gill style). Type: Felicity and Gill Sans. Two copies, one printed in silver-grey, one in dark brown. Text: '*To wish you a happy Christmas / and also ...*'. Priced at 3d. A proof is in Box 29]

*Merry meet and merry part; I drink to thee with all my heart*. [Christmas greeting. [Woodstock, 1938]. 145 × 95 mm. [1] leaf. Wood-engraving (77 × 76 mm) of abstract triangular image by Iain Macnab. Type: Felicity. Red and gold. Priced at 3d. Printed with a blank verso for use as a Christmas greeting. Also printed as a postcard]

*Et in terra pax*. [Christmas greeting. Woodstock, [1938]. 125 × 95 mm. [1] leaf. Circular wood-engraving (34 × 34 mm) of star shedding light by Gwenda Morgan. Type: Perpetua and Gill Sans. Blue and silver. The copy here is printed only on the recto in Perpetua and may be a sample only]

*Gayest greetings and all good wishes*. [Christmas greeting. [Woodstock, 1938]. 130 × 80 mm. Pp. [1–4]. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Monoline. Black, with rules printed in red. Priced at 3d.]

*'Longer liveth a glad man than a sorry' ...* [Christmas greeting. Woodstock, [1938]. 225 × 145 mm. Pp. [1–2]. Linocut (190 × 124 mm) of a farmhouse (Fresden Farm?) framed by trees by Iain Macnab. Type: Perpetua and Gill Sans. J. B. Green hand-made paper. Dark blue. From George Breeze. Not priced. The same text was also used on a card by R. Erskine, and the linocut was originally(?) made for a calendar (see Box 43)]

Bible. *Thou wilt keep him in perfect peace ...* [Christmas greeting. Woodstock, [1938]. 145 × 100 mm. Pp. [1–4]. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper. Black, the main text printed in a blue ground. Text: '*To greet you | at Christmas | and to*

wish you a | happy New Year ...'. From Mrs Lancaster. Not priced]

[Leaf marked only with the ink title '*Miscellaneous Work*']

[Leaf bearing two cards:]

*God made the bees ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity and Gill Sans. J. B. Green(?) hand-made paper. Not priced. Reprinted 1946, 1948]

*Under the umbrageous umbrella trees ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (94 × 79 mm) of a mountain with palm trees, an elephant, huntsman etc. by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Not priced]

[Leaf bearing two cards:]

*Four-and-twenty tailors went to catch a snail ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (64 × 64 mm) of stylised tailors and snail by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Reprinted in 1946. Not priced]

*I had a little nobby mare her name was Jenny Gray ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (65 × 63 mm) of mustard-pot on horseback by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Not priced]

[Leaf bearing two cards:]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (31 × 51 mm) of church by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Reprinted in 1946. Not priced]

*There are men in the village of Erith ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (64 × 51 mm) of two men against stylised background of houses, bridge and barge by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Not priced]

[Leaf bearing two cards:]

*12 correspondence cards with drawings by Erna Pinner.* [Correspondence cards. Woodstock, [1938]. 90 × 115 mm. Drawings of animals by Erna Pinner. Type: Perpetua. Title printed in blue, with two sample cards, each with a different animal printed in a different colour, on pale blue card, the first bearing the printed label from the box(?). Described in manuscript as 'Also white. 1/4 per box of 12 with envelopes | (6 designs)'. Issued later with a different title]

*The Principal of Somerville requests the pleasure of your company at an exhibition of hand-printing in the Council-Room of the College on Friday, the 28th of October 1938 ...* [Invitation. Woodstock, 1938. 180 × 135 mm. Ff. [1–2]. Wood-engraving (68 × 53 mm) of a printing press, printer, compositor and patron(?) by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Invitation to the private view (see the following)]

*The Samson Press ... has the pleasure of inviting you to an exhibition of hand-printing ... Somerville College Oxford ... October 29th ...* [Invitation. Woodstock, 1938. 180 × 135 mm. Ff. [1–2]. Wood-engraving (68 × 53 mm) of a printing press, printer, compositor and patron(?) by Iain Macnab(?). Type: Perpetua and Felicity. Text on f. [2] printed from the same setting as the foregoing. Invitation for the public view on the second day of the exhibition held 28–29 October 1938]

*The Samson Press ... announces that its Christmas cards are ready ...* [General prospectus. Woodstock, [1938]. 230 × 145 mm. Pp. [1–4] (French fold). Drawing (201 × 111 mm) of five seahorses by Erna Pinner (see Z9), with a vignette (20 × 31 mm) of two fauns by Pinner on page [3]. Type: Perpetua and Felicity. Pale blue letter-paper watermarked 'PIONEER FINE']

*The Book Club Crowborough, bookshop, lending library, stationery, die-stamping, artists' materials ...* [Announcement. [Woodstock, 1938]. 190 × 140 mm. Pp. [1–4]. Type: Perpetua and Felicity. Text: 'LIBRARY PROSPECTUS ...' dated 'July 1938']

Josephine Cadman. *Brigid's Praze Penzance Cornwall ...* [Announcement. [Woodstock, 1937]. 160 × 130 mm. Pp. [1–4]. Type: Perpetua and Felicity. Announcement for a 'temporary home' for children whose parents are overseas, run by Cadman. Possibly reprinted in 1938. An earlier announcement is in SB37]

Albert Reuss. *Albert Reuss, painter: sculptor: Vienna, has the honour to invite [blank] to an exhibition ... St Mawes from October 18th to 25th 1938 ...* [Invitation. [Woodstock, 1938]. 90 × 115 mm. [1] leaf Type: Perpetua and Felicity]

[Leaf bearing two bookplates:]

*This book belongs to me.* [Bookplate. [Woodstock, 1938]. 100 × 70 mm. Wood-engraving (71 × 53 mm) of dragon clasping book by Elmslie Owen. Type: Perpetua]

*This beuk is mine and if ye steal it away ...* [Bookplate. [Woodstock, 1938]. 100 × 70 mm. Calligraphic design (85 × 48 mm) by JMS(?)]

[Eight blank leaves]

## Box 6

[Two sample books for 1939, one in red patterned wrappers, one in grey patterned paper wrappers (pattern \*G1), each stab-sewn with a brown ribbon. Dark brown paper leaves (these books were probably made at SP). Includes the introduction of the incomplete 'Christmas now' series. Also includes samples of calendars, invitations and bookplates and samples of work done 1940–1941, of which no separate sample books were kept. The first book (in grey wrappers) contains:]

[Leaf of SP notepaper, with typed title 'CHRISTMAS CARDS | for 1939 | Prices quoted are retail, and include | envelopes ...' followed by details of prices]

*A bird in the hand ...* [Christmas greeting. Christmas now 2. The street market. Woodstock, [1939]. 145 × 195 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of poulterer at street market by Iain Macnab. Type: Gill Sans. J. B. Green 'Crisbrook' paper. Text: '*May kindly fortune favour you ...*'. A later edition (ca. 1955?) was partly set in Felicity. Described in manuscript as 'The Street-Market. 6d'. PWN also has]

*God rest you merry, gentlemen ...* [Christmas greeting. Christmas now 3. The carol-singers. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (126 × 102 mm) of 'The Carol-singers' by Suzanne Cooper. Type: Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: '*Compared with these, Italian trills are tame ...*' by Burns. Described in manuscript as 'The Carol-Singers. 9d.'. Also issued with a personalised greeting on page [3]]

*They talk of Christmas so long that it comes.* [Christmas greeting. Christmas now 4. Waking early. Woodstock, [1939]. 192 × 143 mm. Pp. [1–4]. Two-colour drawing (108 × 101 mm) of children romping with stocking-contents signed 'Turner' by Dorothy Turner. Type: Monoline and Gill Sans. Red and dark blue. J. B. Green hand-made paper. Text: '*Christmas comes but once a year ...*'. Described in manuscript as 'Waking Early. 9d.']

[Leaf from which a card has been removed, described in manuscript as 'Morning. 6d.' This is the image by Macnab which was later made no. 6 in the Christmas now series. A copy is in the second sample-book]

*To greet you at Christmas and wish you all a happier New Year ...* [Christmas greeting. Christmas now 5. In the village. Woodstock, [1939]. 145 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 153 mm) of a snowy village scene, with church, by Tom Chadwick (see W16). Type: Felicity and Gill Sans. Brown and green. J. B. Green(?) hand-made paper. Text only on page [3]. A variant (proof?) has a text by Walpole (see Box 17). Described in manuscript as 'In the Village. 9d.']

William Shakespeare. *The yearly course that brings this day about ...* [Christmas greeting. Christmas now 7. The hikers. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour linocut (155 × 120 mm) of hikers in mountains by Stanislaus Brien. Type: Gill Sans. Blue and green. J. B. Green hand-made paper. Text only on page [3]. Described in manuscript as 'The Hikers. 9d.']

*Whom God loves, his home is sweet to him.* [Christmas greeting. Christmas now 8. Fireside. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Wood-engraving (126 × 102 mm) of fireside with logs and slippers by Gwenda Morgan. Type: Felicity and Gill Sans. J. B.

Green(?) hand-made paper. Text: '*Heap on more wood! ...*' by Sir Walter Scott. The wood-engraving was first cut for Warlingham(?). Described in manuscript as 'Fireside Christmas. 6d.'

*Happy days roll onward ...* [Christmas greeting. Woodstock, [1939]. 225 × 160 mm. Pp. [1–4]. Two-colour drawing (154 × 135 mm) of swans by Erna Pinner. Type: Monoline and Gill Sans. Grey and black. J. B. Green hand-made paper. Text only on page [3]. Described in manuscript as 'Swans. 9d.']

*Cutting a figure.* [Christmas greeting. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Drawing (147 × 115 mm) of skaters by Stanislaus Brien. Type: Felicity and Gill Sans. Text: '*England was merry England when | Old Christmas brought his sports again ...*'. Described in manuscript as 'Skaters. 6d.']

Miguel de Cervantes. *When God sends the dawn ...* [Christmas greeting. Woodstock, [1939]. 200 × 145 mm. Pp. [1–4]. Wood-engraving (69 × 82 mm) of dawn over a snowy landscape with village by Tom Chadwick. Type: Old English and Gill sans. J. B. Green(?) hand-made paper. Text: Tennyson's '*Rise happy morn ...*'. The wood-engraving was originally made for *The Christ-child*. Described in manuscript as 'Dawn. 6d.']

*May fortune bring you no hard nuts to crack.* [Christmas greeting. Woodstock, [1939]. 205 × 145 mm. Pp. [1–4]. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill sans. Red and grey. J. B. Green hand-made paper. The drawing is printed within a triple-rule border. Text: '*To greet you at Christmas | and wish us all | a happier New Year*'. Described in manuscript as 'Squirrel. 6d.']

[Leaf bearing two cards:]

Charles Cotton. *The New Year, plague on 't! ...* [Christmas greeting. Woodstock, [1939]. 97 × 129 mm. Pp. [1–4]. Drawing (80 × 209 mm) of three scottie dogs by Erna Pinner covering pp. [1] and [4]. Type: Felicity and Gill Sans. Pale orange card. Marked in manuscript 'Scotties 3d.']

*'No man can tether time or tide' ...* [Greeting. Woodstock, [1939]. 95 × 130 mm. Pp. [1–4]. Drawing (65 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. Bright orange card. Marked in manuscript 'Horses 3d.']

[Leaf bearing two cards:]

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 140 × 95 mm. Pp. [1–4]. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. Printed in brown on pale brown paper. The same illustration was used for *Their heads are hung ...* (1947). Described in manuscript as 'Golden Cocker. 3d.' and 'Cancelled']

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 140 × 95 mm. Pp. [1–4]. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Their heads are hung ...* (1947). Described in manuscript as 'Black Cocker. 3d.']

*And He shall be as the light of the morning, when the sun riseth ...* [Christmas greeting. Woodstock, 1939]. 140 × 95 mm. Pp. [1–4]. Circular wood-engraving (41 × 41 mm) of hands greeting the Christchild by Tom Chadwick. Type: Old English. J. B. Green(?) hand-made paper. Printed only on page [1]. The wood-engraving originally appeared on the title-page of *The Christ-child* (1938). Described in manuscript as ‘Prophcy 3d.’]

[One blank leaf]

[The second sample book, in red wrappers, contains:]

[Leaf of SP notepaper, with typed title ‘CHRISTMAS CARDS for 1939 | Prices quoted are retail, and include | envelopes ...’ followed by details of prices]

*A bird in the hand ...* [Christmas greeting. Christmas now 2. The street market. Woodstock, [1939]. 145 × 195 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of poulterer at street market by Iain Macnab. Type: Gill Sans. J. B. Green ‘Crisbrook’ paper. Text: ‘*May kindly fortune favour you ...*’. A later edition (ca. 1955?) was partly set in Felicity. Described in manuscript as ‘Street Market. 6d.’]

*God rest you merry, gentlemen ...* [Christmas greeting. Christmas now 3. The carol-singers. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (126 × 102 mm) of ‘The Carol-singers’ by Suzanne Cooper. Type: Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: ‘*Compared with these, Italian trills are tame ...*’ by Burns. Described in manuscript as ‘Carol-Singers. 9d.’. Also issued with a personalised greeting on page [3]]

*They talk of Christmas so long that it comes.* [Christmas greeting. Christmas now 4. Waking early. Woodstock, [1939]. 192 × 143 mm. Pp. [1–4]. Two-colour drawing (108 × 101 mm) of children romping with stocking-contents signed ‘Turner’ by Dorothy Turner. Type: Monoline and Gill Sans. Red and dark blue. J. B. Green hand-made paper. Text: ‘*Christmas comes but once a year ...*’. Described in manuscript as ‘Waking Early. 9d.’]

*On Christmas day in the morning.* [Christmas greeting. Christmas now 5 [later 6]. Morning. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Wood-engraving (151 × 102 mm) of a snowy street with muffled figures coming from church by Iain Macnab. Type: Monoline, Perpetua and Gill Sans. Grey and black. J. B. Green hand-made paper. Text: ‘*ALL THE BELLS on earth shall ring ...*’. Described in manuscript as ‘Morning. 6d. | Also Supplied printed in black’]

*To greet you at Christmas and wish you all a happier New Year ...* [Christmas greeting. Christmas now 5. In the village. Woodstock, [1939]. 145 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 153 mm) of a snowy village scene, with church, by Tom Chadwick (see W16). Type: Felicity and Gill Sans. Brown and green. J. B. Green(?) hand-made paper. Text only on page [3]. A variant (proof?) has a text by Walpole (see Box 17). Described in manuscript as ‘In the Village. 9d.’]

William Shakespeare. *The yearly course that brings this day about ...* [Christmas greeting. Christmas now 7. The hikers. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour linocut (155 × 120 mm) of hikers in mountains by Stanislaus Brien. Type: Gill Sans. Blue and green. J. B. Green hand-made paper. Text only on page [3]. Described in

manuscript as ‘The Hikers. 9d.’]

*Whom God loves, his home is sweet to him.* [Christmas greeting. Christmas now 8. Fireside. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Wood-engraving (126 × 102 mm) of fireside with logs and slippers by Gwenda Morgan. Type: Felicity and Gill Sans. J. B. Green(?) hand-made paper. Text: ‘*Heap on more wood! ...*’ by Sir Walter Scott. The wood-engraving was first cut for Warlingham(?). Described in manuscript as ‘The Fireside Christmas. 6d.’]

*Happy days roll onward ...* [Christmas greeting. Woodstock, [1939]. 225 × 160 mm. Pp. [1–4]. Two-colour drawing (154 × 135 mm) of swans by Erna Pinner. Type: Monoline and Gill Sans. Grey and black. J. B. Green hand-made paper. Text only on page [3]. Described in manuscript as ‘Swans. 9d.’]

*Cutting a figure.* [Christmas greeting. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Drawing (147 × 115 mm) of skaters by Stanislaus Brien. Type: Felicity and Gill Sans. Text: ‘*England was merry England when | Old Christmas brought his sports again ...*’. Described in manuscript as ‘Skaters. 6d.’]

Miguel de Cervantes. *When God sends the dawn ...* [Christmas greeting. Woodstock, [1939]. 200 × 145 mm. Pp. [1–4]. Wood-engraving (69 × 82 mm) of dawn over a snowy landscape with village by Tom Chadwick. Type: Old English and Gill sans. J. B. Green(?) hand-made paper. Text: Tennyson’s ‘*Rise happy morn ...*’. The wood-engraving was originally made for *The Christ-child*. Described in manuscript as ‘Dawn. 6d.’]

*May fortune bring you no hard nuts to crack.* [Christmas greeting. Woodstock, [1939]. 205 × 145 mm. Pp. [1–4]. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill sans. Red and grey. J. B. Green hand-made paper. The drawing is printed within a triple-rule border. Text: ‘*To greet you at Christmas | and wish us all | a happier New Year*’. Described in manuscript as ‘Squirrel. 6d.’]

[Leaf bearing two cards:]

Charles Cotton. *The New Year, plague on ’t! ...* [Christmas greeting. Woodstock, [1939]. 97 × 129 mm. Pp. [1–4]. Drawing (80 × 209 mm) of three scottie dogs by Erna Pinner covering pages [1] and [4]. Type: Felicity and Gill Sans. Pale orange card. Stamped ‘PROOF | ONLY’ and marked in pencil ‘Greeting to be printed’ (blank on pages [2–3]). Described in manuscript ‘Scotties 3d.’]

‘*No man can tether time or tide*’ ... [Greeting. Woodstock, [1939]. 95 × 130 mm. Pp. [1–4]. Drawing (65 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. Bright orange card. Stamped ‘PROOF | ONLY’ and marked in pencil ‘Greeting to be printed’ (blank on pages [2–3]). Described in manuscript as ‘Horses 3d. | These small coloured cards | are supplied with tobacco-brown | envelopes’]

[Leaf bearing two cards:]

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 140 × 95 mm. Pp. [1–4]. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. Printed in brown on pale brown paper. The same illustration was used for *Their*

*heads are hung ...* (1947). Described in manuscript as ‘Golden Cocker. 3d.’ and ‘Cancelled’]

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 140 × 95 mm. Pp. [1–4]. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Their heads are hung ...* (1947). Described in manuscript as ‘Black Cocker. 3d.’]

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 130 × 100 mm. Pp. [1–4]. Sketch (57 × 52 mm) of cat by Erna Pinner. Type: Felicity and Gill Sans. Pale blue paper. The illustration is printed within a triple-rule border. Described in manuscript as ‘Cat. 3d.’ PWN]

*‘Longer liveth a glad man than a sorry’ ...* [Christmas greeting. Woodstock, [1938, repr. 1939]. 145 × 200 mm. Pp. [1–4]. Wood-engraving (137 × 175 mm) of ‘Merry peasants’ by Romola Erskine. Type: Gill Sans. J. B. Green Crisbrook(?) paper. Described in manuscript as ‘Merry Peasants. 6d.’ The same text was also used on a card by Iain Macnab]

*The lords of Stanton Harcourt, Sutton & Southley ... Parliamentary survey 1649.* [Christmas greeting. Woodstock, [1938, repr. 1939]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 102 mm) of ‘Deare’ by Gwenda Morgan. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper. Brown and black. Described in manuscript as ‘Deare 9d.’ Later reprinted in Perpetua and Felicity]

[Leaf bearing two cards:]

*She brought forth a son and his name was Jesus.* [Christmas greeting. Woodstock, [1938, repr. 1939]. 145 × 95 mm. Pp. [1–4]. Wood-engraving (115 × 78 mm), of nativity and angels, including text, by Gwynneth Holt (sub Eric-Gill style). Type: Felicity and Gill Sans. Text: ‘*To wish you a happy Christmas | and also ...*’. Two copies, one printed in blue-grey, one in dark brown. Described in manuscript as ‘Nativity. 3d’. A proof is in Box 29]

*Warmest Christmas greetings.* [Christmas greeting. [Woodstock, 1939]. 185 × 140 mm. Pp. [1–4]. Scaperboard drawing (78 × 109 mm) of Park Street ‘Woodstock’ by Iain Macnab (see Z32). Type: Monoline, Felicity and Gill Sans. Title printed in green. J. B. Green Crisbrook(?) paper. Text: ‘*LET GOD’S law be henceforth zealously loved ... From the record of a council | held by King Aethelred at | Woodstock. Tenth Century*’. Described in manuscript as ‘Woodstock. 3d [corrected to ‘6d’].’ Originally printed in different colours in 1938, with no text on page [3]]

*And He shall be as the light of the morning, when the sun riseth ...* [Christmas greeting. [Woodstock, 1939]. 140 × 95 mm. Pp. [1–4]. Circular wood-engraving (41 × 41 mm) of hands greeting the Christchild by Tom Chadwick. Type: Old English. J. B. Green(?) hand-made paper. Printed only on page [1]. The wood-engraving originally appeared on the title-page of *The Christ-child* (1938)]

*From Diana & Rupert Lee, still at 7 St Quentin Avenue W. 10.* [Christmas greeting. [Woodstock, 1939 or 1940]. 190 × 140 mm. Pp. [1–4]. Woodcut (163 × 130 mm) of putti resting on a barage balloon above a house by Rupert Lee. Type: Perpetua. Printed only on page [1]]



*Miss Smith, Willesden, High Street, Woodstock, Preparatory School for Girls ...*  
[Announcement. [Woodstock, 1939]. 127 × 190 mm. [1] leaf. Type: Perpetua. A notice for display in shop-windows and the like]

*Messrs Henri and Phillip Ltd have the pleasure of enclosing a receipt for your remittance ... 38*  
*Conduit Street, London, W. 1, Telephone Regent 3382.* [Compliments slip. [Woodstock, 1939]. 185 × 125 mm. [1] leaf. Type: Perpetua and Felicity. An earlier slip is in SB37. A price-list for Henri and Phillip Ltd (French hairdressers) is in Box 32]

[Leaf bearing two cards:]

*Lady Hayes and Mrs Muriedas cordially invite you ... to attend the opening of the Catholic Library ... at Old Bank House, on Tuesday, December the Twelfth ...* [Invitation. [Woodstock, 1939]. 90 × 115 mm. Type: Felicity. RSVP to 'Old Bank House, Woodstock']

*The Red Rose Guild of Artworkers invites you ... to a lecture on bookbinding by Mr Douglas Cockerell ... on Wednesday May 24th ... at the Whitworth Art Gallery, Oxford Road, Manchester ...* [Invitation. [Woodstock, 1939]. 100 × 125 mm. Type: Perpetua]

*En songe, souhaid et pensee ...* [Christmas greeting. Woodstock, [1939]. 145 × 100 mm. Pp. [1–4]. Circular wood-engraving (41 × 41 mm) of hands greeting the Christchild by Tom Chadwick. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Text: 'With all good wishes | for Christmas from | Kathleen Chesney'. The wood-engraving originally appeared on the title-page of *The Christ-child* (1938)]

The penultimate leaf bears an envelope with the typed legend 'A bunch of proofs and odd copies of work done | during 1940 and 1941. All good copies of | Christmas cards etc. were sold during these | and the following war years, and no full | records have been kept of the years between | 1939 and 1946'. Many of the enclosed cards are proof impressions, or incomplete. Contains:]

*Greetings from Mrs Hilary Tripp.* [Greeting. [Woodstock, 1940 or 1941]. 90 × 60 mm. [1] leaf. Drawing (20 × 31 mm) of two fauns by Erna Pinner. Type: Perpetua. Perhaps intended as a gift-tag]

*To wish you a pleasant Christmas ...* [Christmas greeting. [Woodstock, 1940 or 1941]. 95 × 65 mm. [1] leaf. Drawing (32 × 32 mm) of prancing horse by Erna Pinner. Type: Felicity. Perhaps intended as a gift-tag]

*With love and all good wishes from [blank]* [Greeting. [Woodstock, 1940 or 1941]. 95 × 65 mm. [1] leaf. Reduced drawing (48 × 25 mm) of cocker spaniel by Erna Pinner. Type: Felicity. Perhaps intended as a gift-tag]

*To bring you a greeting and every good wish.* [Greeting. [Woodstock, 1940 or 1941]. 60 × 95 mm. [1] leaf. Reduced drawing (26 × 40 mm) of three running horses by Erna Pinner. Type: Perpetua. Perhaps intended as a gift-tag]

*The chairman and executive committee ... request the pleasure of [blank] company at the Woodstock British Restaurant on Monday, December the first ...* [Invitation. [Woodstock, 1941]. 100 × 125 mm. [1] leaf. Type: Felicity]

*Town Hall, Woodstock, Thursday, 29 February ... concert in aid of the mine-sweepers, arranged by Jessis Munro (Mrs Drummond-Hay) ...* [Ticket. [Woodstock, 1940]. 90 × 115 mm. [1] leaf. Type: Gill Sans and Gill Sans Extra Bold. Three copies, one red, one brown, one blue, with different prices (4s., 1s. and 2s.6d. respectively)]

*Remembrance and good wishes from* [blank]. [Greeting. [Woodstock, 1940 or 1941]. 65 × 95 mm. [1] leaf. Reduced drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Felicity. Perhaps intended as a gift-tag]

*Christmas 1940 and New Year 1941.* [Christmas greeting. Woodstock, [1940]. 140 × 95 mm. [1] leaf. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper. From W. T. Lofthouse, Old Bank House, Woodstock. A '15th century carol', 'OUT OF YOUR SLEEP arise and wake ...']

John Clare. *'Tis winter, and I love to read indoors ...* [Christmas greeting. Woodstock, [1940 or 1941]. 120 × 145 mm. Pp. [1–4]. Three-colour modernist drawing (83 × 98 mm) of an open book by Ursula Blau (unattributed here, possibly because of her German-sounding name). Type: Perpetua and Felicity. Grey, red and blue. Text continues: *'May the spirit of Christmas be with you ...'* A different edition, with the text on page [1], was published in 1947]

[Unidentified greeting. [Woodstock, 1940 or 1941]. 140 × 95 mm. Pp. [1–4]. Printed in red on page [1] with a circular drawing (80 × 76 mm) of a woman dancing in the snow with a bottle and glass, plus scottie dog, within a wreath. Possibly by Erna Pinner. Possibly a reduced linocut]

*For a festive occasion.* [Christmas greeting. Woodstock, [1940 or 1941]. 115 × 145–150 mm. Pp. [1–4]. Scrapperboard drawing (84 × 115 mm) of dancing sailors signed 'PJ' by P. Powell-Jones. Type: Felicity. Blue. J. B. Green(?) hand-made paper. The illustration is printed within a triple-rule border. Two copies, both imperfect, one with printed greeting on page [3] *'To greet you at Christmas / and wish us all / a happier New Year'*]

*The best of all greetings ...* [Greeting. Woodstock, [1940 or 1941]. 135 × 95 mm. Drawing (59 × 65 mm) of lion jumping through V by Erna Pinner. Type: Old English and Gill Sans. Printed in black on pale orange card. Another version was printed in red]

*To wish you good cheer at Christmas and a happier new year ...* [Christmas greeting. [Woodstock, 1940 or 1941]. 125 × 95 mm. Drawing (40 × 45 mm) of chick and snail by Erna Pinner. Type: Perpetua. Brown and black. Poorly printed and lacking the imprint on the verso]

*Christmas greeting and hopes that the coming year ...* [Christmas greeting. Woodstock, [1940 or 1941]. 140 × 95 mm. Pp. [1–4]. Drawing (40 × 63 mm) of two fauns by Erna Pinner. Type: Perpetua and Gill Sans. Grey, blue and black. J. B. Green(?) hand-made paper]

*Good luck and good wishes.* [Greeting. [Woodstock, 1940 or 1941]. 100 × 140 mm. Pp. [1–4]. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Monoline. Brown. Cream J. B. Green(?) hand-made paper. Printed only on page [1]. The first appearance of Pinner's pig drawing, later used for *Build your fences ..*]

Sir Thomas More. *As for rosemary, I lette it run all over my garden walls ...* [Greeting. [Woodstock, 1940 or 1941]. 190 × 125 mm. Pp. [1–4]. Drawing (99 × 41 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. With a single-rule border printed in red. Uses the small Samson Press device on page [4]. Pages [1–2] only (but see Box 41)]

*Ex libris Azie Fullerton.* [Bookplate. [Woodstock, 1940 or 1941]. 100 × 70 mm. Drawing (49 × 52 mm) of closed book with a lily(?) on the top (unidentified). Type: Perpetua. J. B. Green(?) hand-made paper]

Robert Herrick. *Good wishes for your safety.* [Postcard. Woodstock, [1940 or 1941]. 140 × 90 mm. Type: Perpetua and Felicity, Gill Sans on verso. Blue and black. The text is printed within a typographical border. It is taken from ‘*The Bell-man. 1648*’]

Clive Sansom. *Christmas 1940.* [Christmas greeting. [Woodstock, 1940]. 140 × 95 mm. [1] leaf. Type: Perpetua. Six lines of verse by Sansom, beginning ‘NO parachutists harm thee! ...’]

Clive Sansom. *The sun’s flight was turned ...* [Christmas greeting(?). [Woodstock, 1940 or 1941]. 140 × 100 mm. [1] leaf. Type: Perpetua. Sonnet by Sansom]

Woodstock British Restaurant. *Woodstock British Restaurant, Monday, 1 December, 1941 ...* [Menu. [Woodstock, 1941]. 190 × 140 mm. Pp. [1–4]. Drawing (50 × 55 mm) of putto in chef’s hat frying a fish (by JMS?). Type: Perpetua and Felicity. Red and black. J. B. Green hand-made paper. Page [4] bears an announcement of ‘*Another | LOCAL TALENT | CONCERT ...*’ on 8 December]

*Town Hall, Woodstock, Thursday, 29 February ... concert in aid of the mine-sweepers, Jessis Munro: piano ...* [Programme. [Woodstock, 1940]. 190 × 140 mm. Pp. [1–4]. Type: Perpetua, Felicity and Gill Sans]

*Lady Margaret Hall, Oxford, Friday May 30th 1941 ... The B.B.C. Singers (B) conducted by Trevor Harvey ... will give a concert in the chapel in memory of Sir Donald Tovey ...* [Announcement. [Woodstock, 1941]. 170 × 125 mm. [1] leaf. Type: Perpetua and Felicity. Two copies]

*Lady Margaret Hall Chapel, Friday, May 30th 1941 ...* [Programme. [Woodstock, 1941]. 190 × 138 mm. [1] leaf. Type: Perpetua and Felicity. The order of service for the memorial announced in the previous item, with D. S. Goodall at the organ]

[One blank leaf]

## Box 7

[Two sample books of Christmas greetings, 1946. In two scrapbooks probably made at the SP, the boards covered with decorated paper printed there (pattern \*G3 printed in dark brown). With brown paper leaves. One book has a cover-label and a brown leather spine, the other has no label and a red leather spine. The two books have very similar contents, and were presumably made so that two customers could use them at the same time, or so that one could be taken to exhibitions, fairs and so forth. The first book (red leather spine) contains:]

*The Samson Press, hand-printing Park Street, Woodstock, Oxford unusual greetings cards a speciality open 10 A.M. to 5 P.M. Wednesdays 10–1.* [General prospectus. [Woodstock, 1946]. 215 × 150 mm. Pp. [1–2]. Drawing (142 × 121 mm) of the Columbian Press by Iain Macnab. Type: Perpetua and Felicity. Printed on page [1] only. The leaf is marked in manuscript at the head ‘Specimens for 1946’]

Thomas Love Peacock. *Seamen three! What men be ye? ...* [Christmas greeting. Woodstock, [1946]. 195 × 145 mm. Pp. [1–4]. Wood-engraving by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Black and blue. Design in Box 31, with title ‘Three wise men of Gotham’ and note ‘Very good indeed | (but didn’t sell well) | 1946’. Price ‘1/6’]

William Shakespeare. *Some say, that ever ‘gainst the season comes ...* [Christmas greeting. Woodstock, [1946]. 190 × 140 mm. Pp. [1–4]. Wood-engraving of bird of dawning by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Text: ‘Good luck, good health and happiness be yours ...’. Design in Box 31 ‘Proved a best-seller!’. Priced at ‘1/=’]

*Ring in the valiant man and free ...* [Christmas greeting. Woodstock, [1946]. 190 × 140 mm. Pp. [1–4]. Drawing (131 × 87 mm) of Woodstock church by Iain Macnab. Type: Felicity. J. B. Green hand-made paper. Text: ‘With all good wishes for Christmas ...’. Price ‘1/=’]

S. T. Coleridge. *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1946]. 120 × 145 mm. Pp. [1–4]. Type: Perpetua and Felicity. Black and blue. J. B. Green hand-made paper. Text: ‘May the peace and goodwill of Christmas ...’. The design for this card is in Box 31. Two other cards were also printed with the same text. Price ‘9d.’]

*First catch your goose.* [Christmas greeting. Woodstock, [1946]. 120 × 140 mm. Pp. [1–4]. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Old English, Perpetua and Felicity. Black and brown. J. B. Green hand-made paper. Text: ‘A Goos in Hogeopotte ... 15th Century’, page [3] ‘To thee and thine, from me and mine ...’. Price ‘9d’]

*The goose but gaggles in her gate ...* [Christmas greeting. Woodstock, [1946]. 135 × 95 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin by Iain Macnab. Type: Perpetua and Felicity. Pale brown card. Text: ‘Warmest Christmas greetings ...’. The robin’s breast is hand-coloured with red wash. Price ‘9d’. Layout in Box 31 ‘Almost the pick of the | 1946 Ch. cards. | Brownish toned paper. | Red breast to Robin put in | by hand. | Sold very well.’]

*Happy days be yours.* [Christmas greeting. Woodstock, [1946]. 115 × 85 mm. Pp. [1–4]. Two-colour drawing (70 × 63 mm) of skiing elephant by Nancy Catford. Type:

Monoline and Felicity. Red and black. Text: 'May your Christmas be happy ...'. Priced '6d'. The same drawing was originally used a card in 1936, titled *Here's how!*; it has probably been redrawn, or a new block made from the surviving pulls of the original]

*A merry Christmas and a happy new year from.* [Christmas greeting. Woodstock, [1946]. 95 × 70 mm. Pp. [1–4]. Drawing (27 × 34 mm) of capital A and dog by Erna Pinner(?). Type: Perpetua. J. B. Green(?) hand-made paper. Printed only on page [1]. Price '3d'. The capital was first used in 1936, and has probably been printed here from a new block derived from a surviving pull of the original]

*Calendar for 1947.* [Calendar. Woodstock, [1946]. 125 × 95 mm. Pp. [1–16]. Contents: Pp. [1] title-page; [2] blank; [3–14] text, each month on one page, with an illustration; [15] '[wood-engraving] | Printed by hand at the Samson Press | Woodstock, Oxford | Decorations by | Alison McKenzie, Gwenda Morgan | Elmslie Owen and Erna Pinner'; [16] blank. Has the following illustrations: title-page, drawing of bee (16 × 19 mm) by Alison McKenzie or Erna Pinner; January, circular wood-engraving (34 × 34 mm) of star shedding light by Gwenda Morgan (a survival from before the fire); February, drawing (36 × 29 mm) of seal by Pinner; March, drawing (40 × 45 mm) of chick and snail by Pinner; April, drawing (35 × 54 mm) of two rabbits by Pinner; May, drawing (40 × 63 mm) of two fauns by Pinner; June, drawing (53 × 52 mm) of fluffy cat by Pinner; July, drawing (46 × 42 mm) of dog (scottie?) by Pinner; August, drawing (31 × 51 mm) of Noke Church by McKenzie; September, drawing (27 × 67 mm) of mouse by Pinner; October, drawing (29 × 58 mm) of three geese by Pinner; November, drawing (59 × 65 mm) of lion jumping through V by Pinner; December, drawing (38 × 32 mm) of owl by JMS(?); colophon, wood-engraving (14 × 25 mm) of running rabbit by Morgan (reproduced from item A13). Type: Goudy Modern, Perpetua and Felicity. Wove unwatermarked paper. Pale grey card wrappers, printed in red 'CALENDAR | 'My days are swifter | than a weaver's shuttle''. A variant has the cover wrappers printed in black on pale brown paper (N). Layout in Box 31 with note 'A great success'. Price '2/=']

[The following section is preceded by a manuscript label pasted to the verso of the foregoing leaf, reading 'Postcards 4d'. All arranged two-to-the-page. Contains:]

*All that I ask is one small spot ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (73 × 55 mm) of forget-me-not by Gwenda Morgan. Type: Felicity and Gill Sans]

*Virtues of the herb Priapiscus ... the periwinkle ...* [Postcard. Woodstock, [1946]. 90 × 140 mm. Drawing (51 × 37 mm) of periwinkle by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also issued as Christmas greeting in 1938]

Thomas Hood. *To Minerva.* [Postcard. Woodstock, [July 1946]. 140 × 90 mm. Drawing (53 × 64 mm) of drinker and statue by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Reprinted 1948; new edition(?) 1959. Layout in Box 31 'Turned out a | very good postcard | but not a best-seller, which | surprises me. 1946']

John Spencer. *The squirrel (as naturalists say) is a witty nimble creature ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Reduced linocut (63 × 50 mm) of squirrel by Katharine Cameron. Type: Perpetua, Felicity and Gill Sans. Reprinted in 1959. The text is from Spencer's *Things new and old* (1658)]

*Four-and-twenty tailors went to catch a snail ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (64 × 64 mm) of stylised tailors and snail by Alison McKenzie. Type: Perpetua and Gill Sans. First printed in 1938]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938, repr. 1946]. 140 × 90 mm. Drawing (31 × 51 mm) of Noke church by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. First printed in 1938]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1946]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity and Gill Sans. First printed 1938]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. Printed later(?) in blue, grey and black. The drawing of geese was also used on *First catch your goose*. RGP]

*There was a wee bit mousikie ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawings (60 × 67 mm and 16 × 45 mm) of a long-haired cat and a mouse by Pinner (see Z80 and Z95). Type: Perpetua and Gill Sans]

*Build your fences ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman]

[Six leaves bearing 12 postcards, preceded by a manuscript label pasted to the verso of the foregoing leaf reading 'A series of 12 Postcards by | Iain Macnab. 4d. each'. It is difficult to identify the cards, since their versos (bearing captions) are not accessible. The subjects are: view in Blenheim Park (131 × 82 mm); back garden of 11 Park Street (84 × 131 mm); Woodstock street (132 × 84 mm, see Z47); Woodstock street (85 × 134 mm); woodstock church (133 × 88 mm); aerial view of part of Woodstock (83 × 126 mm); end of Park Street, nearest to Blenheim (77 × 134 mm); view of Park Street with SP premises on left (83 × 134 mm); view of Park Street with Bear Hotel and church centre left (83 × 129 mm, see Z22); view of Post Office in Park Street with Town Hall to right (81 × 135 mm, see Z46); bridge at Blenheim (84 × 118 mm); and distant view of Blenheim Palace (83 × 132 mm)]

[Leaf bearing two items:]

*Ex libris Edward W. Joseph.* [Bookplate. [Woodstock, 1946]. 95 × 70 mm. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Perpetua. J. B. Green hand-made paper]

*The Samson Press is now re-opening ... The honour of your company is requested on the opening day ... 2nd November 1946 ...* [Invitation. Woodstock, 1946. 100 × 125 mm. Type: Perpetua. Card printed on the recto only]

[On the verso of the foregoing leaf:]

*Speed you well through the coming year ... from Dr and Mrs F. J. Wilkins ...* [Christmas greeting. [Woodstock, 1946]. 80 × 170 mm. [1] leaf. Redrawn woodcut (33 × 123 mm) of running deer and rabbit by Erna Pinner. Type: Felicity. Brown]

[Two leaves, each with a single item attached:]

*With a Christmas greeting.* [Christmas greeting. Woodstock, [1946]. 145 × 175 mm. Pp. [1–4]. Drawing (83 × 126 mm) of aerial view of part of Woodstock by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Text: ‘ALL GOOD WISHES ... | FROM | MR AND MRS REGINALD DAVIES | THE CARDINAL’S HAT | WOODSTOCK ...’]

*121 Cambridge Street, S.W. 1.* [Christmas greeting. Woodstock, [1946]. 185 × 140 mm. Pp. [1–4]. Drawing (122 × 124) of 121 Cambridge Street, London by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Text: ‘WITH BEST WISHES ... | FROM | HELEN AND IAIN MACNAB’]

[The second book has a printed label on the cover ‘THE SAMSON PRESS | PARK STREET, WOODSTOCK, OXFORD ...’ and a brown leather spine. The leaves are of brown paper, and the first seven have manuscript prices pasted-on bottom left. This book is less complete than the first book, and contains:]

[Manuscript titlepage ‘The Samson Press | Christmas 1946 | [at foot] *Hand-printing* | Woodstock, Oxon’. J. B. Green hand-made paper.]

Thomas Love Peacock. *Seamen three! What men be ye? ...* [Christmas greeting. Woodstock, [1946]. 195 × 145 mm. Pp. [1–4]. Scraperboard border (182 × 133 mm) incorporating initial ‘S’ by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Black and blue. Text: ‘To wish you a merry Christmas ...’. Design in Box 31, with title ‘Three wise men of Gotham’. Price ‘1/6’]

William Shakespeare. *Some say, that ever ‘gainst the season comes ...* [Christmas greeting. Woodstock, [1946]. 190 × 140 mm. Pp. [1–4]. Scraperboard drawing (86 × 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Text: ‘Good luck, good health and | happiness be yours ...’. Design in Box 31 ‘Proved a best-seller!’ and artwork in Box 39. Priced at ‘1/-’]

*Ring in the valiant man and free ...* [Christmas greeting. Woodstock, [1946]. 190 × 140 mm. Pp. [1–4]. Drawing (131 × 87 mm) of Woodstock church by Iain Macnab. Type: Felicity. J. B. Green hand-made paper. Text: ‘*With all good wishes for Christmas ...*’. Price ‘1/-’]

S. T. Coleridge. *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1946]. 120 × 145 mm. Pp. [1–4]. Type: Perpetua and Felicity. Black with an initial ‘T’ in blue. J. B. Green hand-made paper. Text: ‘May the peace and goodwill of Christmas ...’. The design for this card is in Box 31. Two other cards were also printed with the same text]

*First catch your goose, a goos in hogepotte ...* [Christmas greeting. Woodstock, [1946]. 120 × 140 mm. Pp. [1–4]. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Old English, Perpetua and Felicity. Black and brown. J. B. Green hand-made paper. Text: ‘To thee and thine, from me and mine ...’. Price ‘9d’]

*The goose but gaggles in her gate ...* [Christmas greeting. Woodstock, [1946]. 135 × 95 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin by Iain Macnab. Type: Perpetua and

Felicity. Pale brown card. Text: 'Warmest Christmas greetings ...'. The robin's breast is hand-coloured with red wash. Price '9d']

*A merry Christmas and a happy new year from.* [Christmas greeting. Woodstock, [1946]. 95 × 70 mm. Pp. [1–4]. Drawing (27 × 34 mm) of capital A and dog by Erna Pinner(?). Type: Perpetua. J. B. Green(?) hand-made paper. Printed only on page [1]. Price '3d (no envelopes)'. The capital was first used in 1936, and has probably been printed here from a new block derived from a surviving pull of the original]

[Six leaves bearing 12 postcards, preceded by a manuscript label pasted to the verso of the foregoing leaf reading 'A series of 12 landscape | drawings by Iain Macnab | Printed as Postcards: 4/- | the set. Also sold separately'. It is difficult to identify the cards, since their versos (bearing captions) are not accessible. The subjects are: aerial view of part of Woodstock (83 × 126 mm); view of Post Office in Park Street with Town Hall to right (81 × 135 mm, see Z46); bridge at Blenheim (84 × 118 mm); distant view of Blenheim Palace (83 × 132 mm); end of Park Street, nearest to Blenheim, with Chaucer's House at centre (77 × 134 mm); view of Park Street with SP premises on left (83 × 134 mm); back garden of 11 Park Street (84 × 131 mm); Woodstock street (85 × 134 mm); Woodstock church (133 × 88 mm); Woodstock street (132 × 84 mm, see Z47); view in Blenheim Park (131 × 82 mm); and view of Park Street with Bear Hotel and church centre left (83 × 129 mm, see Z22)]

[Four leaves, each bearing two postcards, preceded by a manuscript label pasted to the verso of the foregoing leaf reading 'Miscellaneous Postcards | with drawings by various | artists. 4d each'.

Thomas Hood. *To Minerva.* [Postcard. Woodstock, [July 1946]. 140 × 90 mm. Drawing (53 × 64 mm) of drinker and statue by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Reprinted 1948; new edition(?) 1959. Design in Box 31]

John Spencer. *The squirrel (as naturalists say) is a witty nimble creature ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Reduced linocut (63 × 50 mm) of squirrel by Katharine Cameron. Type: Perpetua, Felicity and Gill Sans. Reprinted in 1959? The text is from Spencer's *Things new and old* (1658)]

*Build your fences ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. Printed later(?) in blue, grey and black. The drawing of geese was also used on *First catch your goose*]

*All that I ask is one small spot ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (73 × 55 mm) of forget-me-not by Gwenda Morgan. Type: Felicity and Gill Sans]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938, repr. 1946]. 140 × 90 mm. Drawing (31 × 51 mm) of Noke church by Alison McKenzie. Type: Perpetua and Gill Sans. First printed in 1938]

*Four-and-twenty tailors went to catch a snail ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (64 × 64 mm) of stylised tailors and snail by Alison McKenzie. Type: Perpetua



and Gill Sans. First printed in 1938]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1946]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity and Gill Sans]

## Box 8

[Sample book of Christmas and other greetings, 1947. A scrap-book bound in red cloth, 250 × 195 mm, with white leaves. The cover bears a white label with the manuscript title in biro 'The Samson Press | Woodstock, Oxford | Samples, 1947' and the printed number '10' bottom left. Each leaf generally has a biro note and price bottom left. Contains:]

*The Samson Press, hand-printing Park Street, Woodstock, Oxford unusual greetings cards a speciality open 10 A.M. to 5 P.M. Wednesdays 10–1.* [Announcement. [Woodstock, 1946]. 215 × 150 mm. [1] leaf. Drawing (143 × 120 mm) of the Columbian Press by Iain Macnab. Type: Perpetua and Felicity]

[Leaf with manuscript title in biro 'Christmas Cards: 1947']

William Wordsworth. *Where is he, that giddy sprite ...* [Christmas greeting. Woodstock, [1947]. 190 × 140 mm. Pp. [1–4]. Two-colour drawing (77 × 90 mm) of bluetits by Erna Pinner. Type: Perpetua and Felicity. Black, blue and yellow. Text: 'GOOD LUCK, GOOD HEALTH | AND HAPPINESS BE YOURS ...'. Captioned in biro 'No. 1. Tits. 1/6.']

John Clare. *'Tis winter, and I love to read indoors ...* [Christmas greeting. Woodstock, [1947]. 190 × 140 mm. Pp. [1–4]. Three-colour modernist drawing (83 × 98 mm) of an open book by Ursula Blau. Type: Perpetua and Felicity. Black, grey, red and grey-green. Text: 'To wish you happiness at Christmas ...'. Captioned in biro 'No. 2. Reading. 1/6.' A different edition was published around 1940]

William Shakespeare. *When yellow leaves, or none, or few, do hang ...* [Christmas greeting. Woodstock, [1947]. 155 × 115 mm. Pp. [1–4]. Scrapperboard drawing (94 × 81 mm) of an avenue of trees by Iain Macnab. Type: Perpetua and Felicity. Black and brown. J. B. Green hand-made paper. Text: 'Warmest Christmas greetings ...'. Captioned in biro 'No. 3. Trees. 1/-']

Christina Rossetti. *Before the paling of the stars, before the winter morn ...* [Christmas greeting. Woodstock, [1947]. 115 × 145 mm. Pp. [1–4]. Scrapperboard drawing (76 × 102 mm) of the nativity by Gwenda Morgan. Type: Perpetua and Felicity. Black and blue. J. B. Green hand-made paper. Text: 'WISHING YOU EVERY HAPPINESS ...'. Captioned in biro 'No. 4. Nativity. 1/-']

*A Christmas wish.* [Christmas greeting. Woodstock, [1947]. 135 × 95 mm. Pp. [1–4]. Drawing (76 × 63 mm) of mistletoe by Gwenda Mordan. Type: Perpetua and Felicity. Black, silver and red. J. B. Green hand-made paper. Text: 'Your heart's desires be with you! ...'. The image is printed on a silver ground. Captioned in biro 'No. 5. Mistletoe. 1/-']

Robert Louis Stevenson. *Winter-time, late lies the wintry sun a-bed ...* [Christmas greeting. Woodstock, [1947]. 145 × 115 mm. Pp. [1–4]. Scrapperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. J. B. Green hand-made paper. Copies were available with the customer's name printed on page [3]. Captioned in biro 'No. 6. Winter-time. 9d']

*A passage perillous makyth a port pleasant.* [Christmas greeting. Woodstock, [1947]. 115 × 150 mm. Pp. [1–4]. Scrapperboard drawing (84 × 115 mm) of dancing sailors signed 'PJ' by P. Powell-Jones. Type: Monoline, Perpetua and Felicity. Dark blue and black. J. B.

Green hand-made paper. With a triple-rule border round the drawing. Copies were available with the customer's name printed on page [3]. Captioned in biro 'No. 7. Sailors. 9d']

*In haste to wish you a merry Christmas ...* [Christmas greeting. Woodstock, [1947]. 95 × 130 mm. Pp. [1–4]. Scraperboard drawing (76 × 119 mm) of a rocking horse by Dorothy Cooper. Type: Perpetua and Felicity. Two copies, one on pale orange paper, one on pale blue, the latter printed in dark blue and black. Captioned in biro 'No. 8. Rocking-horse. 9d']

*Chekyns for X-messes.* [Christmas greeting. Woodstock, [1947]. 150 × 115 mm. Pp. [1–4]. Type: Old English and Felicity. J. B. Green hand-made paper. Red and black. Includes a brief text by Dr Johnson 'Old times have bequeathed us a | precept ...'. The main text is 'From a fifteenth-century cookery book ...'. With a calligraphic capital 'T'. Copies were available with the customer's name printed on page [3] (see Box 18 for two copies, one from W. K. Thomas). Captioned in biro 'No. 9. Chekyns. 9d']

William Shakespeare. '*When the soundless earth is muffled*'. [Christmas greeting. Woodstock, [1947]. 115 × 80 mm. Pp. [1–4]. Wood-engraving (72 × 49 mm) of a fir tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Black and blue. J. B. Green hand-made paper. Text: '*To wish you every happiness ...*'. Reprinted 1950. Captioned in biro 'No. 10. Christmas Tree. 6d']

*May your ship come safely in.* [Christmas greeting. Woodstock, [1947]. 115 × 80 mm. Pp. [1–4]. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Felicity. J. B. Green hand-made paper. Text: '*May kindly fortune favour you ...*'. The same drawing and text was used for a birthday card in 1948. Captioned in biro 'No. 11. Ship. 6d.']

[Leaf bearing the biro manuscript note 'The following twelve cards are | sold only in assorted packets of | one dozen, with envelopes. | Price 4/- per packet. | Drawings by Iain Macnab']

[Six leaves, each bearing two cards with vignette drawings by Iain Macnab, and simple Christmas greeting (either 'Warmest Christmas greetings and good wishes ...' (line endings vary) or 'With every good wish | for a happy Christmas ...'. 90 × 115 mm. [1] leaf. Type: Perpetua. Versos not seen. Each leaf is captioned in biro 'No. 12 Sold only in assorted | packets of 12. 4/= per pkt' (or similar)]

[Leaf bearing the biro manuscript title 'The following twelve postcards | are suitable for greeting cards | at any season. Price 4d. each.']

Robert Herrick. *The bell-man.* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (59 × 44 mm) of bellman with lantern and hound after an old woodcut. Type: Gill Sans, Perpetua and Felicity. Captioned in biro 'No. 13. Bell-man. 4d.']

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text by Sir Thomas More 'As for Rosemary, I letter it run all over my garden walls ...'. Captioned in biro 'No. 14. Rosemary. 4d.']

William Shakespeare. *Their heads are hung, with ears that sweep away the mornign dew.* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (96 × 51 mm) of a cocker spaniel

by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Friendship maketh a fair day*. Captioned in biro 'No. 15. Spaniel. 4d.']

*Nuts are given to us but we must crack them ourselves*. [Postcard. Woodstock, [June 1947]. 140 × 90 mm. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill Sans. Layout in Box 31. Captioned in biro 'No. 16. Grey Squirrel. 4d.']

Edmund Spenser. *For a quiet night, lines from the Epithalamion ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Type: Gill Sans, Perpetua and Felicity. Captioned in biro 'No. 17. Spenser. 4d.']

*The dragon of Wantley churches ate ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (57 × 56 mm) of the dragon about to devour a sleeping man in a chair by Iain Macnab. Type: Perpetua and Gill Sans. Captioned in biro 'No. 18. Dragon. 4d.']

[Logie Robertson]. *Oh gin I were a doo, I'd flee awa the noo ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (63 × 65 mm) of a sinister Scottish house by Iain Macnab. Type: Perpetua and Gill Sans. The text is an unattributed extract from Robertson's poem 'Balgedie'. Captioned in biro 'No. 19. Lums. 4d.']

Samuel Purchas. *A monstrous bill ... may no such bills confront you*. [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (66 × 76 mm) of toucans by Stanislaus Brien. Type: Perpetua and Gill Sans. A copy was sent to WR in 1946. Captioned in biro 'No. 20. Bill. 4d.']

*No heart can think, no tongue can tell, the virtue of the Pimpernell ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Scrapperboard drawing (77 × 63 mm) of the pimpernell by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text from a '16th Century MS.'. Captioned in biro 'No. 21. Pimpernell. 4d.']

[Leaf bearing two cards:]

*The herring loves the merry moonlight ...* [Postcard. Woodstock, [1947]. 90 × 140 mm. Scrapperboard drawing (32 × 64 mm) of swimming herring by Gwenda Morgan. Type: Perpetua and Gill Sans. Captioned in biro 'No. 22. Herring. 4d.']

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947]. 90 × 140 mm. Scrapperboard drawing (35 × 114 mm) of creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Captioned in biro 'No. 23. Witches. 4d.']

Robert Louis Stevenson. *Whenever auntie moves around ...* [Postcard. Woodstock, [1947]. 90 × 140 mm. Scrapperboard drawing (60 × 42 mm) of a woman passing through a door by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Layout in Box 31. Captioned in biro 'No. 24. Auntie. 4d.']

## Box 9

[Sample book of Christmas and other greetings, and prints, 1948. A scrap-book bound in pale brown cloth, 370 × 290 mm, with cream leaves. With the price-ticket 'PRICE | 17/10½ | I.S.T.' on the rear pastedown. The cover bears the manuscript title in ink '*The / Samson Press / 1948*' within a design of calligraphic flourishes. A small sticky label bearing the ink manuscript date '1948' is loosely inserted, having become detached from the spine. Each leaf generally has an ink number, price and note for each item. Contains:]

[Leaf bearing ink manuscript titlepage '*The Samson Press / of / Woodstock, Oxford* | [flourish] | *Christmas 1948*]

*A token of friendship and remembrance ...* [Christmas greeting. Woodstock, [1948]. 140 × 190 mm. Pp. [1–4]. Drawing (100 × 165 mm) of two prancing horses by Erna Pinner. Type: Monoline and Felicity. Black, orange and brown. 'No. 1. / *Horses, by Erna Pinner / 1/6d.*']

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948]. 120 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and pale blue. The second colour block is actually a linocut (see W3). 'No. 2. 1/= / *The Willows, by Iain Macnab*']

*Greetings.* [Christmas greeting. Woodstock, [1948]. 120 × 145 mm. Pp. [1–4]. Two-colour drawing (95 × 115 mm) of a fish-postman (postfish?) by Dorothy Cooper. Type: Perpetua and Felicity. Green and black. Text: 'Bringing you a message of goodwill ...'. 'No. 3. 1/= / *The Fish-Postman: by Dorothy Cooper*']

*Nowell.* [Christmas greeting. Woodstock, [1948]. 110 × 130 mm. Pp. [1–4]. Two-colour drawing (75 × 100 mm) of putti amid clouds by Gwenda Morgan. Type: Felicity. Grey-blue, pink and black. J. B. Green hand-made paper. Text: 'A happy Christmas, and may every cloud ...'. 'No. 4. 1/= / *Cherubs: by Gwenda Morgan*']

*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1948]. 145 × 120 mm. Pp. [1–4]. Drawing (30 × 84 mm) of man making cockentrice by Iain Macnab (see Z125). Type: Old English and Felicity. J. B. Green hand-made paper. The text is 'from a fifteenth-century cookery book ...'; also includes a brief text by John Selden, 'Whilst you are upon Earth ...'. Copies were available with the customer's name printed on page [3] (design in Box 31). Reprinted 1950. 'No. 5: 9d. / *Cokyntryce*']

*Hope shall brighten days to come ...* [Christmas greeting. Woodstock, [1948]. 145 × 115 mm. Pp. [1–4]. Wood-engraving (90 × 81 mm) of a house and church by Dorothy Cooper. Type: Perpetua and Felicity. Also includes a brief text by Sir Francis Bacon, 'For *Frendship* maketh indeed a *faire Day* ...'. 'No. 6: 9d. / *The Steeple*']

Andrew Boorde. *A mery herte and mynde ...* [Christmas greeting. Woodstock, [1948]. 100 × 145 mm. Pp. [1–4]. Drawing (25 × 98 mm) of six merrymakers by Iain Macnab. Type: Old English and Felicity. J. B. Green hand-made paper. Black and brown. Copies were available with the customer's name printed on page [3] (mock-up in Box 31). In 1949 the same text was used for a postcard. 'No. 7. 9d. / *The Merrymen*']

John Milton. *At whose sight all the stars ...* [Christmas greeting. Woodstock, [1948]. 120 × 135

mm. Pp. [1–4]. Wood-engraving (71 × 101 mm) of the nativity by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Also includes a verse by Robert Herrick, '*Dark and dull night ...*'. 'No. 8. 9d. / Nativity'

[Leaf bearing two cards:]

*The Christmas rose, 'flowers of all hue ...'*. [Christmas greeting. Woodstock, [1948]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Text: '*All good wishes for Christmas ...*'. Copies were available with the customer's name printed on page [3]. Reprinted in 1950. 'No. 9. 6d. / Christmas Rose'

*May Christmas joys attend you.* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (50 × 78 mm) of sailors and a demure maiden by Alison McKenzie. Type: Felicity. Dark red. Plate-sunk card. 'No. 10. 6d. / Pantomime'

[Leaf bearing two cards:]

John Keats. *On a lone winter evening, when the frost ...* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Scraperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. Grey. The same image was used for *Winter-time*. 'No. 11. 6d. / Winter'

*At Christmastide, wherever you go, may good luck hang on the mistletoe.* [Christmas greeting. Woodstock, [1948]. 115 × 90 mm. Pp. [1–4]. Drawing (76 × 63 mm) of mistletoe by Gwenda Mordan. Type: Perpetua and Felicity. Dark green. Plate-sunk card. Hinged at the top edge. 'No. 12. 6d. / Mistletoe'

*The waits.* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Drawing (50 × 52 mm) of waits on a dark night by Iain Macnab. Type: Perpetua and Felicity. Dark blue. Text: 'To you and all your kinsfolk ...'. 'No. 13. 6d. / The Waits'

[Ink manuscript title-leaf reading '*POSTCARDS / of which the first eight are new / and the rest are reprints / Price 4d. each*']

[Leaf bearing four postcards, versos not seen:]

*Hush-a-ba, birdie, croon, croon ...* [Postcard. Woodstock, [1948]. 140 × 90 mm. Drawing (49 × 58 mm) of mother and cradle by Iain Macnab. Type: Perpetua and Gill Sans. Numbered 14]

*The cat's song ...* [Postcard. Woodstock, [1948]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Numbered 15]

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. The text is from Spencer's *Things new and old* (1658). Numbered 16]

Sir Thomas Browne. *In garden delights ...* [Postcard. Woodstock, [1948]. 140 × 90 mm.

Scraperboard drawing (70 × 64 mm) of garden by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also bears a text ('*WHO would look dangerously up at Planets ...*') from '*Gerard's Herball, 1579* [sic]'. Numbered 17]

[Leaf bearing three postcards, versos not seen:]

Lewis Carroll. '*The time has come, the walrus said ...*' [Postcard. Woodstock, [1948]. 140 × 90 mm. Drawing (80 × 63 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. Type: Perpetua and Gill Sans. Reprinted (reissued?) in 1949. Also issued as a Christmas card. Numbered 18]

'*O, call back yesterday - To market, to market, to buy a fat pig ...*' [Postcard. Woodstock, [1948]. 90 × 140 mm. Frieze-like drawing (38 × 114 mm) on three levels of a woman going to market and buying a pig (a fat one) by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Reprinted (reissued?) 1949. Numbered 19]

John Spencer. '*Pliny, in his Natural history, reporteth of hedgehogs ...*' [Postcard. Woodstock, [1948]. 90 × 140 mm. Drawing (35 × 102 mm) of hedgehogs by Erna Pinner. Type: Perpetua and Gill Sans. The text is from Spencer's *Things new and old* (1658). Numbered 20]

[Leaf bearing three postcards, versos not seen:]

John Aubrey. '*Anno 1670, not far from Cyrencester, was an apparition ...*' [Postcard. Woodstock, [1948]. 90 × 140 mm. Calligraphic capital A (80 × 65 mm), probably by JMS. Type: Perpetua, Felicity and Gill Sans. Numbered 21]

Robert Herrick. '*The bell-man.*' [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (59 × 44 mm) of bellman with lantern and hound after an old woodcut. Type: Gill Sans, Perpetua and Felicity. Numbered 22]

Samuel Purchas. '*A monstrous bill ... May no such bills confront you.*' [Postcard. Woodstock, [1946, repr. 1948]. 140 × 90 mm. Drawing (66 × 76 mm) of toucans by Stanislaus Brien. Type: Perpetua and Gill Sans. Numbered 23]

[Leaf bearing four postcards, versos not seen:]

'*The dragon of Wantley churches ate ...*' [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (57 × 56 mm) of the dragon about to devour a sleeping man in a chair by Iain Macnab. Type: Perpetua and Gill Sans. Numbered 24]

[Logie Robertson]. '*Oh gin I were a doo, I'd flee awa the noo ...*' [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (63 × 65 mm) of a sinister Scottish house by Iain Macnab. Type: Perpetua and Gill Sans. The text is an unattributed extract from Robertson's poem 'Balgedie'. Numbered 25]

'*Of cucumbers, a dream of cucumbers means ...*' [Postcard. Woodstock, [1948 (first printed earlier?)]. 140 × 90 mm. Scraperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Gill Sans. Numbered 26]

Thomas Hood. '*To Minerva.*' [Postcard. Woodstock, [July 1946, repr. 1948]. 140 × 90 mm.

Drawing (53 × 64 mm) of drinker and statue by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Design in Box 31. Numbered 27]

[Leaf bearing three postcards, versos not seen:]

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1948]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Numbered 28]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946, repr. 1948]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. Printed later(?) in blue, grey and black. The drawing of geese was also used on *First catch your goose*. Numbered 29]

William Shakespeare. *Their heads are hung, with ears that sweep away the morning dew.* [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Friendship maketh a fair day*. Numbered 30]

[Leaf bearing four postcards, versos not seen:]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1948]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and beehives) by Alison McKenzie. Type: Felicity and Gill Sans. Numbered 31]

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text by Sir Thomas More 'As for Rosemary, I lette it run all over | my garden walls ...'. Numbered 32]

*No heart can think, no tongue can tell, the virtue of the Pimpernell ...* [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Scraperboard drawing (77 × 63 mm) of the pimpernell by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text from a '16th Century MS.'. Numbered 33]

*Nuts are given to us but we must crack them ourselves.* [Postcard. Woodstock, [1947, repr. 1948]. 140 × 90 mm. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill Sans. Numbered 34]

[Leaf bearing three postcards, versos not seen:]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938, repr. 1948]. 140 × 90 mm. Drawing (31 × 51 mm) of church by Alison McKenzie. Type: Perpetua and Gill Sans. Numbered 35]

*Virtues of the herb Priapiscus ... the periwinkle ...* [Postcard. Woodstock, [1946, repr. 1948]. 90 × 140 mm. Drawing (51 × 37 mm) of periwinkle by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also issued as Christmas greeting in 1938. Numbered 36]

*The herring loves the merry moonlight ...* [Postcard. Woodstock, [1947, repr. 1948]. 90 × 140



mm. Scraperboard drawing (32 × 64 mm) of swimming herring by Gwenda Morgan.  
Type: Perpetua and Gill Sans. Numbered 37]

[Leaf with ink manuscript title 'Prints']

*Tom Chadwick*. [Print. [Woodstock, 1948]. 225 × 240 mm. [1] leaf. Two-colour wood-engraving (105 × 155 mm) of snowy village scene, with church, with printed attribution to Tom Chadwick (see W16). Type: Felicity. Green and brown. J. B. Green hand-made paper. The same image used from 1939 for no. 5 in the 'Christmas Now' series. With manuscript caption 'No. P.1. 4/6 / Wood-engraving by Tom Chadwick']

*William Congreve*. *The hautboys who playd to us last night ...* [Print. [Woodstock, 1948]. 265 × 190 mm. [1] leaf. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua and Felicity. Dark blue and red. J. B. Green hand-made paper. Reprinted from Christmas through the ages 6, with the letterpress text attributed to a 'Letter from William Congreve to E. Porter, 1 Jan. 1700'. With manuscript caption 'No. P.2. 4/6 / Wood-engraving by Tom Chadwick']

*Erna Pinner*. [Print. [Woodstock, 1948]. 265 × 190 mm. [1] leaf. Drawing (190 × 110 mm) of cocker spaniel with printed attribution to Erna Pinner. Type: Gill Sans. J. B. Green hand-made paper. The same cocker spaniel was reproduced (on a much reduced scale) for *Friendship maketh a fair day* (1940) and *Their heads are hung, with ears that sweep away the morning dew* (1947). With manuscript caption 'No. P.3. 3/= / Drawing by Erna Pinner']

*Erna Pinner*. [Print. [Woodstock, 1948]. 280 × 190 mm. [1] leaf. Two-colour drawing (154 × 135 mm) of swans by Erna Pinner. Type: Gill Sans. J. B. Green hand-made paper. Grey and black. The same images was used for *Happy days roll onward ...* and *The swan, with arched neck*. With manuscript caption 'No. P.4. 4/= / Drawing by Erna Pinner']

[Canterbury pilgrims. Print. [Woodstock, 1948]. 185 × 280 mm. [1] leaf. Two-colour wood-engraving (91 × 156 mm) of four pilgrims on horseback signed in pencil by Iain Macnab. Black and red-brown. J. B. Green hand-made paper. Originally used for Christmas through the ages 4. Also issued with the title 'CANTERBURY PILGRIMS' (see Box 43) and 'Canterbury Pilgrims' (see Box 52). With manuscript caption 'No. P.5. Wood-engraving by Iain Macnab. 4/6.' ]

*Erna Pinner*. [Print. [Woodstock, 1948]. 190 × 265 mm. [1] leaf. Drawing (102 × 179 mm) of three running horses by Erna Pinner. Type: Gill Sans. J. B. Green hand-made paper. The same images was used for 'There is no bridle ...' and other greetings. With manuscript caption 'No. P.6. Drawing by Erna Pinner 3/=']

'WOODSTOCK CHURCH [by] IAIN MACNAB'. [Print. [Woodstock, 1948]. 280 × 185 mm. [1] leaf. Drawing (196 × 130 mm) of St Mary's Church, titled and signed in pencil by Iain Macnab. J. B. Green hand-made paper. With manuscript caption 'No. P.7. 3/6']

'MARKET PLACE, WOODSTOCK [by] IAIN MACNAB'. [Print. [Woodstock, 1948]. [1] leaf. 190 × 280 mm. Drawing (128 × 201 mm) of Park Street with Church and Bear Hotel centre left, titled and signed in pencil by Iain Macnab. J. B.

Green hand-made paper. With manuscript caption 'No. P.8. 3/6']

'OLD WOODSTOCK [by] IAIN MACNAB'. [Print. [Woodstock, 1948]. 195 × 280 mm. [1] leaf. Drawing (135 × 200 mm) of an aerial view of Woodstock, titled and signed in pencil by Iain Macnab. J. B. Green hand-made paper. With manuscript caption 'No. P.9. 3/6']

'PARK STREET, WOODSTOCK [by] IAIN MACNAB'. [Print. [Woodstock, 1948]. 190 × 280 mm. [1] leaf. Drawing (120 × 200 mm) of Park Street with the SP premises on the left, titled and signed by Iain Macnab. J. B. Green hand-made paper. See Z38. With manuscript caption 'No. P.10. 3/6']

[Horses by Erna Pinner. Print. [Woodstock, 1948]. 265 × 340 mm. [1] leaf. Drawing (165 × 270 mm) of two prancing horses by Pinner (see Z66). J. B. Green hand-made paper. Grey and orange. As used (on a reduced scale) for *A token of friendship ...* (1948). With manuscript caption on the facing verso 'No. P.11. Drawing by Erna Pinner. 5/=]

[Leaf bearing three cards, with no manuscript annotations:]

*Birthday greetings and good wishes for many pleasnat surprises ...* [Birthday greeting. Woodstock, [1948]. Pp. [1–4]. 95 × 70 mm. Drawing (40 × 45 mm) of a chick and snail by Erna Pinner. Type: Perpetua and Felicity. Brown]

*May fortune knock and find you in.* [Birthday greeting. Woodstock, [1948]. Pp. [1–4]. 95 × 70 mm. Scaperboard drawing (60 × 42 mm) of a woman passing through a door by Alison McKenzie. Type: Perpetua and Felicity. Brown. The same block was used in 1953 for *Victorians, Tudorians ..*]

*May your ship come safely in.* [Birthday greeting. Woodstock, [1948]. 95 × 70 mm. Pp. [1–4]. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Felicity and Perpetua. Dark blue. The same drawing and text was used for a Christmas greeting in 1947]

[Leaf bearing two copies of:]

*Birthday greetings, happiness, good health and prosperity attend you.* [Birthday greeting. Woodstock, [1948]. 130 × 80 mm. Pp. [1–4]. Scaperboard drawing (73 × 50 mm) of a potted plant by Alison McKenzie. Type: Perpetua and Felicity. Two copies, one printed in black, one in red]

[Fourteen blank leaves]

## Box 10

[Sample book of Christmas greetings, 1949–1950. An album bound in dark brown artificial leather, 295 × 390 mm, with dark brown leaves interleaved with embossed glassine. Held together with a brown lace which passes through all the leaves and the boards. With the ink manuscript label ‘1949– | 1950’ top left on the front board. Each leaf generally has an ink number, price and sometimes a note for each item, written on a separate slip of paper and pasted-on bottom right. Contains:]

[Ink manuscript title-page ‘THE SAMSON PRESS | PARK STREET, WOODSTOCK, OX[‘ON’ written vertically] | 1949 | Christmas and other | GREETING CARDS | printed by hand. Sold | only by the printers | J. M. SHELMERDINE AND FLORA GRIERSON’ pasted to a leaf]

Gilbert White. *White Christmas, 1779*. [Christmas greeting. Woodstock, [1949]. 190 × 140 mm. Pp. [1–4]. Scaperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Perpetua and Felicity. Text: ‘*Health, Happiness and Prosperity ...*’. The drawing was also used for *He that passeth a winter’s day ...* Described as ‘No. 1. 1/-’]

‘*There seems a magic in the very name of Christmas*’. [Christmas greeting. Woodstock, [1949]. 140 × 190 mm. Pp. [1–4]. Drawing (98 × 179 mm) of ‘The Bear Hotel’ by Dorothy Cooper. Type: Old English and Gill Sans. Dark grey. Text: ‘Now Trees their leafy Hats do Bare ...’. ‘The verse is 17th Century, quoted by Washington Irving’. Described as ‘No. 2. 1/-’]

Sir John Mandeville. *The white thorn*. [Christmas greeting. Woodstock, [1949]. 150 × 115 mm. Pp. [1–4]. Drawing (29 × 89 mm) of whitethorn by Gwenda Morgan. Type: Perpetua and Felicity. J. B. Green hand-made paper? The first text is from ‘*Sir John Maundevile, 1356*’, and is followed by a second anonymous text beginning ‘IT is told of Joseph of Arimathea, that reaching | Glastonbury with the Holy Grail ...’. Described as ‘No. 3: 9d.’]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Christmas greeting. Woodstock, [1949]. 140 × 95 mm. Pp. [1–4]. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua and Felicity. Grey-green and black. Also printed as a postcard, and with the variant title *The English weather*. Described as ‘No. 4: 9d.’ RGP]

*Rules for bell-ringers*. [Christmas greeting. Woodstock, [1949]. 95 × 140 mm. Pp. [1–4]. Drawing (77 × 57 mm) of bell-ringers by Iain Macnab. Type: Perpetua and Felicity. Red and black. The main text is a ‘*Cornish Rhyme, 18th Century*’; page [3] bears a verse by Cowper. Described as ‘No. 5: 9d.’]

*Bibles, bellows & boots, godly bukes & grinding stones, trousers, testaments & tea kettles. Everything bought and sold ...* [Christmas greeting. Woodstock, [1949]. 115 × 150 mm. Pp. [1–4]. Drawings (81 × 114 and 22 × 42 mm) of a shop-front and a vignette of a farm by Iain Macnab (see Z4 and Box 43). Type: Felicity. Text: ‘*May all that you lack be yours ...*’. Printed as a postcard in 1950, and as a birthday greeting in 1955. Described as ‘No. 6: 9d.’]

*Amid the whiteness of the snow ...* [Christmas greeting. Woodstock, [1949]. 115 × 90

mm. Pp. [1–4]. Wood-engraving (46 × 57 mm) of snowdrops by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. The wood-engraving was later used for *Fanfare for spring*. Described as ‘No. 7. 6d.’]

*Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1949]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. Robin’s breast hand-coloured. Described as ‘No. 8: 6d.’]

*To Bethlehem straight the enlightened shepherds ran.* [Christmas greeting. Woodstock, [1949]. 80 × 140 mm. Pp. [1–4]. Wood-engraving (55 × 115 mm) of shepherds in transit by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Price 6d. Described as ‘No. 9: 6d.’ and in yellow pencil ‘No reprint’]

[Small label (114 × 122 mm) in ink manuscript ‘ONE DOZEN | CHRISTMAS CARDS | WOOD-ENGRAVINGS | BY IAIN MACNAB: | Sold only in assorted packets | of 12 at 4/6d. per packet’, pasted top right of leaf]

[Four leaves, each bearing three small (115 × 90 mm) cards with vignette (approximately 32 × 40 mm) wood-engravings by Macnab and the text ‘Greeting and best wishes | for Christmas and the | New Year | from’. Subjects are: snow-covered church, trees in snowy landscape, bridge in snowy landscape, tree reflected in pool, snowy landscape, twisted tree, bridge (foreground) in snowy landscape, snowy landscape, church seen through arched window, chestnut-vendor, trees bending in gale, and moonlit bay. Each leaf is described as ‘No. 10 [corrected to ‘16’]. 4/6 a packet’]

[Leaf bearing five small cards, 60 × 90 mm, each bearing a vignette drawing of an animal by Erna Pinner top left, plus, top right, an ink manuscript label (82 × 114 mm) reading ‘ENCLOSURE CARDS | DRAWINGS by ERNA PINNER | SOLD IN ASSORTED PACKETS | OF 12, WITHOUT ENVELOPES | 2/6 A PACKET’. The subjects and colours are: two fauns (brown), seahorse (green), prancing horse (red), seal (grey) and swallow (blue). Described as ‘No. 11’]

[Leaf bearing seven small cards, 60 × 90 mm, as on the foregoing leaf. The subjects and colours are: kitten (black), three running horses (brown), three sheep (green), pig and fence (red), three greyhounds (grey), two rabbits (blue) and rearing zebra (black). Described as ‘No. 11. See previous page’]

[Leaf bearing three postcards numbered 12–14, described as ‘Postcards 4<sup>d</sup>. each. Drawings | by Iain Macnab’:]

Sir John Mandeville. *Another hille, that men call Ararath, where Noah’s Schippe rested ...* [Postcard. Woodstock, [1949]. 140 × 90 mm. Drawing (45 × 76) of the Ark atop Arrarat by Macnab. Type: Old English and Gill Sans. The text is attributed to ‘Sir John Mandeville, 1356’. This image is referred to in correspondence with WR 12 June 1949. Numbered ‘12’]

Andrew Boorde. *A mery herte and mynde ...* [Postcard. Woodstock, [1949]. 90 × 140 mm. Drawing (25 × 98 mm) of medieval revellers by Macnab. Type: Old English and Gill Sans. Text is attributed to ‘Andrew Boorde, 1542’. In 1948 the same text had been used for a Christmas greeting. Numbered ‘13’]

Laurens Andrewe. *Of the Crayfisshe*. [Postcard. Woodstock, [1949]. 90 × 140 mm. Drawing (39 × 101 mm) of a crayfish by Macnab. Type: Old English and Gill Sans. Text: ‘The Crevyce eteth the Oysters ...’. Numbered ‘14’]

[Leaf bearing two postcards numbered 15 and 16. Described as ‘Postcards, 4<sup>d</sup>. each. Drawings and | wood-engraving by Gwenda Morgan’:]

John Gerard. *I borage bring alwaies courage*. [Postcard. Woodstock, [1949]. 140 × 90 mm. Scraperboard drawing (57 × 64 mm) of borage by Morgan. Type: Perpetua, Felicity and Gill Sans. Text: ‘THOSE OF OUR TIME do use the floures in sallads ...’ is attributed to ‘*Gerard’s Herball, 1597*’. Numbered ‘15’]

*When the wind is in the east, then the fishes do bite least ...* [Postcard. Woodstock, [1949]. 140 × 90 mm. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text is an ‘*Old Rhyme*’. Also bears a quotation ‘All that are lovers of Virtue ...’ by Izaak Walton. Numbered ‘16’]

[Leaf bearing three postcards numbered 17–19. Described as ‘Postcards | 4<sup>d</sup>. each | Drawings | by | Alison | M<sup>c</sup>.Kenzie’:]

‘*O, call back yesterday – To market, to market, to buy a fat pig ...*’ [Postcard. Woodstock, [1948, repr. 1949]. 90 × 140 mm. Frieze-like drawing (38 × 114 mm) on three levels of a woman going to market and buying a pig (a fat one) by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Numbered ‘17’]

William Harrison. *Of the want of our commodities here at home ...* [Postcard. Woodstock, [1949]. 140 × 90 mm. Drawings (52 × 64 and 26 × 64 mm) of a ship and various commodities including the date 1577, and three birds above waves, by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. The text is from ‘*Harrison’s Description of England, 1577*’. Reprinted in 1950. Numbered ‘18’]

Lewis Carroll. ‘*The time has come, the walrus said ...*’ [Postcard. Woodstock, [1948, repr. 1949]. 140 × 90 mm. Drawing (80 × 63 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. Type: Perpetua and Gill Sans. Numbered ‘19’]

[Leaf bearing three postcards numbered 20–22. Described as ‘Postcards | 4<sup>d</sup>. each. | N<sup>o</sup> 20 is | drawn by | Alison | M<sup>c</sup>Kenzie | and the | others by | Gwenda | Morgan’:]

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1949]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Numbered ‘20’]

*Of cucumbers, a dream of cucumbers means ...* [Postcard. Woodstock, [1948?, repr. 1949]. 140 × 90 mm. Scraperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Gill Sans. Numbered ‘21’]

Sir Thomas Browne. *In garden delights ...* [Postcard. Woodstock, [1948, repr. 1949]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of garden by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also bears a text (‘*Who would look dangerously up at*

*Planets ...*) from 'Gerard's Herball, 1579 [sic]'. Numbered '22']

[Leaf bearing three postcards numbered 20–22. Described as  
'Postcards | 4<sup>d</sup>. each. | N<sup>o</sup>. 25 | is drawn | by Iain | Macnab, | and the | others by | Erna | Pinner':]

John Spencer. *Pliny, in his Natural history, reporteth of hedgehogs ...* [Postcard. Woodstock, [1948, repr. 1949]. 90 × 140 mm. Drawing (35 × 102 mm) of hedgehogs by Erna Pinner. Type: Perpetua and Gill Sans. The text is from Spencer's *Things new and old* (1658). Numbered '23']

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946, repr. 1949]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. The drawing of geese was also used on *First catch your goose*. Numbered '24']

*The cat's song ...* [Postcard. Woodstock, [1948]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Numbered '25']

[View of trees reflected in a winter pool. Print. [Woodstock, 1949]. 160 × 250 mm. Wood-engraving and linocut (85 × 116 mm) signed in pencil by Iain Macnab (see W3). Black and blue. Japanese(?) hand-made paper. Described as 'N<sup>o</sup>. 26. Print from a combined wood- | engraving & linocut by Iain Macnab | Signed Copies: 4/6']

[View of Blenheim Park. Print. [Woodstock, 1949]. 240 × 305 mm. Drawing (194 × 251) of Blenheim Palace seen across a bend in the river, signed in pencil by Iain Macnab. Hand-made(?) paper. Described as 'N<sup>o</sup>. 27. | Print from a drawing by | Iain Macnab. Signed copies: | 4/6']

[Two horses. Print. [Woodstock, 1949]. 245 × 325 mm. Drawing (165 × 270 mm) of two prancing horses by Erna Pinner. Japanese(?) hand-made paper. Black and orange. Described as 'N<sup>o</sup>. 28. | Print from a Lino-cut [sic] by | Erna Pinner. 5='. Actually printed from two line blocks after a drawing (see Z66 and Box 43)]

[Section for 1950:]

'THE | SAMSON PRESS | WOODSTOCK, OXFORD | [drawing (51 × 73 mm) of head of Columbian Press signed 'I.M.' by Iain Macnab] | Hand-printed Christmas and other greeting cards, with | Drawings, Wood-engravings etc. by various artists, as | shown. Typography by J. M. Shelmerdine. These cards | are limited in number and sold only at the Samson Press. [with date '1950' to the left of the last two lines]'. [Single sheet. Woodstock, 1950. 215 × 230 mm. Type: Perpetua]

*Happy hunting!* [Christmas greeting. Woodstock, [1950]. 140 × 190 mm. Pp. [1–4]. Linocut (92 × 177 mm) of mammoth and hunter by Stanislaus Brien. Type: Gill Sans. Hand-coloured in pink-brown. J. B. Green(?) hand-made paper. Text: '*Feasts may differ but friendship shall remain ...*'. Also used for the Christmas Through the Ages series, and with a personal printed greeting. Described as 'N<sup>o</sup>. 1. 1/-']

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1950]. 125 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and grey. The second

colour block is actually a linocut (see W3). Described as ‘N<sup>o</sup>. 2: 1/-’]

William Shakespeare. *Some say, that ever ‘gainst the season comes ...* [Christmas greeting. Woodstock, [1946, new ed. 1950]. 190 × 140 mm. Pp. [1–4]. Scraperboard drawing (86 × 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper. Text: ‘Kind thoughts and good wishes for | Christmas ...’. Described as ‘N<sup>o</sup>. 3: 1/-’]

Nicholas Breton. *Foul weather maketh fair friends*. [Christmas greeting. Woodstock, [1950]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of peasants gathering faggots by Gwenda Morgan. Type: Old English, Perpetua and Felicity. Red and grey. Text: ‘Of Christmas: | I hold it a memory ...’ from Breton, 1626. Described as ‘N<sup>o</sup>. 4: 1/-’]

*Of all the birds that ever I see ...* [Christmas greeting. Woodstock, [1950]. 178 × 120 mm. Pp. [1–4]. Drawings (78 × 74 and 20 × 38 mm) of an owl and three geese by Erna Pinner. Type: Perpetua and Felicity. Black and green. Text: ‘With the Season’s greetings ...’. The cover-text is said to be an ‘*Elizabethan Song*’. Described as ‘N<sup>o</sup>. 5. 9<sup>d</sup>.’]

John Dryden. *And now time’s whiter series is begun*. [Christmas greeting. Woodstock, [1950]. 145 × 115 mm. Pp. [1–4]. Drawing (85 × 79 mm) of a country lane overshadowed by trees within a thick-thin rule border by Iain Macnab. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper. Text: ‘Warmest Greetings and every good wish ...’. Described as ‘N<sup>o</sup>. 6: 9<sup>d</sup>.’]

*Hush-a-bye, brumas*. [Christmas greeting. Woodstock, [1950]. 145 × 115 mm. Pp. [1–4] (French fold). Drawings (101 × 80, 32 × 38 and 36 × 34 mm) of a polar bear and cub, and two of cubs, by Erna Pinner. Type: Gill Sans. J. B. Green hand-made paper. Text: ‘Seasons greetings and good wishes from’. The quotation ‘MOX BRUMA RECURRIT INERS | (Stagnant winter soon returns)’ is printed on page [2]. Described as ‘N<sup>o</sup>. 7: 9<sup>d</sup>.’]

*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1948, repr. 1950]. 145 × 115 mm. Pp. [1–4]. Drawing (30 × 84 mm) of man making cockentrice by Iain Macnab (see Z125). Type: Old English and Perpetua. J. B. Green hand-made paper. The text is a ‘Recipe from a 15th Century cookery book ...’; also includes a brief text by John Selden, ‘Whilst you are upon Earth ...’. Reprinted here, largely from the same setting of type used in 1948(?). Design in Box 31. Described as ‘N<sup>o</sup>. 8: 9<sup>d</sup>.’]

Henry Aldrich. *Five reasons for drinking*. [Christmas greeting. Woodstock, [1950]. 140 × 120 mm. Pp. [1–4]. Drawings (114 × 85 and 16 × 15 mm) of a goblet (outline) and tankard by Iain Macnab. Type: Felicity and Perpetua. Red and black. Text: ‘Be jolly, lords. | Shakespeare | Christmas greetings ...’. Described as ‘N<sup>o</sup>. 9. 9<sup>d</sup>.’]

William Shakespeare. ‘*When the soundless earth is muffled*’. [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (72 × 49 mm) of a fir-tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Blue and black. Plate-sunk card. Text: ‘*A Christmas Greeting ...*’. First printed 1947. Reprinted here from a new setting of type. Described as ‘N<sup>o</sup>. 10: 6<sup>d</sup>.’]

*The north wind doth blow*. [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin with nine bars of music (64 × 19 mm) beneath (the

tune of 'The north wind doth blow') by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Text: '*The North Wind doth blow* [two full points] | But here are warm greetings ...'. The robin's breast is hand-coloured in red. Described as 'N<sup>o</sup>. 11: 6<sup>d</sup>.']

*The Christmas rose, 'flowers of all hue ...'*. [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Text: '*A Christmas Greeting ...'*. First printed in 1948; reprinted in 1958 from a new setting of type. Described as 'N<sup>o</sup>. 12: 6<sup>d</sup>.']

*Christmas greetings and every good wish from* [Christmas greeting. Woodstock, [1950]. 98 × 140 mm. Pp. [1–4]. Drawing (82 × 127 mm) of 'Blenheim Park in Winter' by Iain Macnab. Type: Gill Sans. Described as 'N<sup>o</sup>. 13: 6<sup>d</sup>.']

*May the peace and goodwill of Christmas ...* [Christmas greeting. Woodstock, [1950]. 93 × 115 mm. Pp. [1–4]. Scraperboard drawing (76 × 102 mm) of the nativity by Gwenda Morgan. Type: Perpetua and Felicity. Blue. Described as 'N<sup>o</sup>. 14: 6<sup>d</sup>.']

Matthew Arnold. *May the new year greet you kindly* [star] *Time, so complained of ...* [Christmas greeting. Woodstock, [1950]. 115 × 87 mm. Pp. [1–4]. Drawing (79 × 23 mm) of Big Ben tower by Erna Pinner. Type: Perpetua and Felicity. Blue. Text: 'To bring you a Christmas greeting ...'. Described as 'N<sup>o</sup>. 15: 6<sup>d</sup>.']

[Leaf bearing three postcards numbered 17–19:]

*Rules for bell-ringers*. [Postcard. Woodstock, [1950]. 90 × 140 mm. Drawing (77 × 57 mm) of bell-ringers by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The main text is a '*Cornish Rhyme, 18th Century*'. Also printed as a Christmas greeting in 1949, with an additional verse by Cowper. Numbered 17]

Tobias Smollett. *Hard by, in the fields called the links ...* [Postcard. Woodstock, [1950]. 140 × 90 mm. Drawing (70 × 64) of golfers by Iain Macnab. Type: Perpetua and Gill Sans. Text attributed to 'SMOLLET 1771'. Numbered 18]

William Harrison. *Of the want of our commodities here at home ...* [Postcard. Woodstock, [1949, repr. 1950]. 140 × 90 mm. Drawings (52 × 64 and 26 × 64 mm) of a ship and various commodities including the date 1577, and three birds above waves, by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. The text is from '*Harrison's Description of England, 1577*'. Numbered 19]

[Leaf bearing three postcards numbered 20–22:]

Sir John Mandeville. *He that berethe a braunch on him thereoffe ...* [Postcard. Woodstock, [1950]. 90 × 140 mm. Scraperboard drawing (29 × 89 mm) of whitethorn bough by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text attributed to 'SIR JOHN MAUNDEVILLE 1356'. Numbered 20. RGP]

John Gerard. *I borage bring alwaies courage*. [Postcard. Woodstock, [1949, repr. 1950]. 140 × 90 mm. Scraperboard drawing (57 × 64 mm) of borage by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text: 'THOSE OF OUR TIME do use the floures in sallads ...' attributed to '*Gerard's Herball, 1597*'. Numbered 21]



*No heart can think, no tongue can tell, the virtue of the Pimpernell ...* [Postcard. Woodstock, [1947, repr. 1950]. 140 × 90 mm. Scraperboard drawing (77 × 63 mm) of pimpernell by Gwenda Morgan (see Z118). Type: Gill Sans, Perpetua and Felicity. Also bears a text from a '16th Century MS.'. Numbered 22]

[Leaf bearing three postcards numbered 23–25:]

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1950]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Numbered 23]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950]. 140 × 90 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Printed as a Christmas greeting in 1949. Numbered 24]

*Of cucumbers, a dream of cucumbers means ...* [Postcard. Woodstock, [1948?, repr. 1950]. 140 × 90 mm. Scraperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Gill Sans. Numbered 25]

[Leaf bearing three postcards numbered 26–28:]

Lewis Carroll. *'The time has come,' the walrus said ...* [Postcard. Woodstock, [1948, repr. 1950]. 140 × 90 mm. Drawing (80 × 63 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. Type: Perpetua and Gill Sans. Numbered 26]

*'O, call back yesterday -' To market, to market, to buy a fat pig ...* [Postcard. Woodstock, [1948, repr. 1950]. 90 × 140 mm. Frieze-like drawing (38 × 114 mm) on three levels of a woman going to market and buying a pig (a fat one) by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Numbered 27]

*Bibles, bellows & boots, godly bukes & grinding stones, trousers, testaments & tea kettles. Everything bought and sold ...* [Postcard. Woodstock, [1950]. 90 × 140 mm. Drawing (81 × 114 mm) of a shop-front by Iain Macnab. Type: Gill Sans. The same image was printed as a Christmas greeting in 1949, and as a birthday card in 1955. Numbered 28]

[Leaf bearing three postcards numbered 29–31:]

*The herring loves the merry moonlight ...* [Postcard. Woodstock, [1947, repr. 1950]. 90 × 140 mm. Scraperboard drawing (32 × 64 mm) of swimming herring by Gwenda Morgan. Type: Perpetua and Gill Sans. Numbered 29]

*When the wind is in the east, then the fishes do bite least ...* [Postcard. Woodstock, [1949, repr. 1950]. 140 × 90 mm. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text is an 'Old Rhyme'. Also bears a quotation 'All that are lovers of Virtue ...' by Izaak Walton. Numbered 30]

[Logie Roberston]. *Oh gin I were a doo, I'd flee awa the noo ...* [Postcard. Woodstock, [1947, repr. 1950]. 140 × 90 mm. Drawing (63 × 65 mm) of a sinister Scottish house by Iain Macnab. Type: Perpetua and Gill Sans. The text is an unattributed extract from

Robertson's poem 'Balgedie'. Numbered 31]

[Leaf bearing three postcards numbered 32–34:]

Andrew Boorde. *A mery herte and mynde ...* [Postcard. Woodstock, [1949, repr. 1950]. 90 × 140 mm. Drawing (25 × 98 mm) of medieval revellers by Iain Macnab. Type: Old English and Gill Sans. Text is attributed to 'Andrew Boorde, 1542'. In 1948 the same text had been used for a Christmas greeting. Numbered 32]

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947, repr. 1950]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also bears a text by Sir Thomas More 'As for Rosemary, I lette it run all over | my garden walls ...'. Numbered 33]

Robert Herrick. *The bell-man.* [Postcard. Woodstock, [1947, repr. 1950]. 140 × 90 mm. Drawing (59 × 44 mm) of bellman with lantern and hound based on an old woodcut. Type: Perpetua, Felicity and Gill Sans. The same text had been printed in 1947 and 1948 with a drawing by Alison Wilson. Described as 'N<sup>o</sup>. 34. Drawing from a Bellman's Broadsheet 1683']

[Leaf bearing three postcards numbered 35–37:]

John Spencer. *Pliny, in his Natural history, reporteth of hedgehogs ...* [Postcard. Woodstock, [1948, repr. 1950]. 90 × 140 mm. Drawing (35 × 102 mm) of hedgehogs by Erna Pinner. Type: Perpetua and Gill Sans. The text is from Spencer's *Things new and old* (1658). Numbered 35]

*The cat's song ...* [Postcard. Woodstock, [1948, repr. 1950]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Numbered 36]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946, repr. 1950]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. The drawing of geese was also used on *First catch your goose*. Numbered 37]

*1930–1950, The Samson Press ... it is 20 years since we laboriously made our first issue of Christmas cards ...* [General prospectus. Woodstock, 1950. 127 × 95 mm. Pp. [1–4]. Type: Perpetua and Felicity. Very brief history of SP and general advertisement for Christmas greetings and postcards. Two copies pasted to the same leaf (one of pp. [3–4] only, to show the text of page [4])]

## Box 11

[Sample book of Christmas greetings and postcards, 1951–1952. An album bound in blue artificial leather, 290 × 390 mm, with dark brown (1951) or black (1952) leaves interleaved with embossed glassine. Originally held together with a lace or posts which passed through all the leaves and the boards, this is now absent and the leaves are separate (thus original order cannot be assumed, except where the specimens are numbered). With the ink manuscript label ‘1951 & | 1952’ top left on the front board. Each leaf generally has an ink number, price and sometimes a note for each item, sometimes written on a separate slip of paper and pasted-on. Contains:]

‘THE | SAMSON PRESS | WOODSTOCK, OXFORD | [drawing (51 × 73 mm) of head of Columbian Press signed ‘I.M.’ by Iain Macnab (see Z118)] | Hand-printed Christmas and other greeting cards, with | Drawings, Wood-engravings etc. by various artists, as | shown. Typography by J. M. Shelmerdine. These cards | are limited in number and sold only at the Samson Press. [with date cut out to the left of the last two lines and ‘1951’ written on a separate card inserted beneath]’. [Single sheet. Woodstock, 1950. 215 × 230 mm. Type: Perpetua. See also Box 10]

*Spede the plow and bless the peple.* [Christmas greeting. Woodstock, [1951]. 140 × 190 mm. Pp. [1–4]. Two-colour drawing (99 × 153 mm) in the woodcut style of ploughman at work by Alison McKenzie. Type: Old English and Felicity. Brown and black. Text: ‘Christmas Greetings | and good wishes | from’. Drawing later used for a different Christmas greeting. Described in manuscript as ‘N<sup>o</sup>. 1. 1/=. Drawing by Alison McKenzie’]

Thomas Hood. *The summer never shines so bright ...* [Christmas greeting. Woodstock, [1951]. 125 × 150 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of children boating, man sketching, with church and country house in the background by Gwenda Morgan (not in Morgan?). Type: Perpetua and Felicity. Described in manuscript as ‘N<sup>o</sup>. 2. 10<sup>p</sup>.’ and also marked ‘NO reprint’ in yellow pencil]

William Austin. *Christmas eve, all this night shrill chanticler ...* [Christmas greeting. Woodstock, [1951]. 145 × 115 mm. Pp. [1–4]. Two-colour calligraphic drawing (120 × 90 mm) of the ‘Cock of the North’ signed ‘A.C.’ by Ailsa Craig. Type: Perpetua and Felicity. J. B. Green hand-made paper. Red and black. Described in manuscript as ‘N<sup>o</sup>. 3. 10<sup>p</sup>.’]

*The merry colt makes the best horse ...* [Christmas greeting. Woodstock, [1951]. 145 × 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (108 × 101 mm) of bucking horse signed ‘A.C.’ by Ailsa Craig. Type: Perpetua and Felicity. Grey and black. The same block was used in 1953 for a birthday card. Described in manuscript as ‘N<sup>o</sup>. 4. 10<sup>p</sup>.’]

Sir Walter Scott. *If unmelodious was the song ...* [Christmas greeting. Woodstock, [1951]. 155 × 120 mm. Pp. [1–4]. Two-part wood-engraving (39 × 89 and 38 × 99 mm) of carol singers and rustic conductor by Iain Macnab. Type: Perpetua and Felicity. Dark purple and black. Text: ‘*Heard melodies are sweet ...*’ by Keats. Described in manuscript as ‘N<sup>o</sup>. 5. 8<sup>p</sup>.’ The blocks were later used for *Vocyferacyon ...*]

*Victorians, Tudorians, or folk of the Golden Age ...* [Christmas greeting. Woodstock, [1951]. 145 × 115 mm. Pp. [1–4]. Drawing (133 × 99 mm) of skaters by Stanislaus Brien. Type: Perpetua and Felicity. Dark brown. The same drawing was used on a larger scale for

other cards. The same text was used for a postcard in 1952. Described in manuscript as 'N<sup>o</sup>. 6. 8<sup>d</sup>.'

*You must bring your harp to the party ...* [Christmas greeting. Woodstock, [1951]. 140 × 95 mm. Pp. [1–4]. Drawing (26 × 26 mm) of reveller in stocks by Iain Macnab. Type: Perpetua and Felicity. Red and black. The text on p. [1] is a '15th Century' Christmas poem beginning 'Make we merry bothe more and lasse ... LETTE NO MAN cum into this hall ...'. Another edition is in Boxes 25 and 2S. Described in manuscript as 'N<sup>o</sup>. 7. 8<sup>d</sup>.' and also marked 'NO reprint' in yellow pencil]

*Here comes Christmas!* [Christmas greeting. Woodstock, [1951]. 85 × 145 mm. Pp. [1–4]. Wood-engraving (51 × 121 mm) of Santa in sleigh pulled by two reindeer by M. A. Carter. Type: Monoline and Felicity. Dark blue. Text: 'May Christmas bring you happy memories ...'. A later variation has the title *Heads!* ... Described in manuscript as 'N<sup>o</sup>. 8. 6<sup>d</sup>.'

Alexander Pope. *From Jesse's root behold a branch arise ...* [Christmas greeting. Woodstock, [1951]. 130 × 80 mm. Pp. [1–4]. Wood-engraving (100 × 38 mm) of Madonna and child by M. A. Carter. Type: Perpetua and Felicity. Blue and black. Described in manuscript as 'N<sup>o</sup>. 9. 6<sup>d</sup>.' and also marked 'NO reprint' in yellow pencil]

William Shakespeare. *He hath songs for man or woman ...* [Christmas greeting. Woodstock, [1951]. 115 × 90 mm. Pp. [1–4]. Drawing (75 × 49 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Printed in black, with hand-colouring in red. The same block was used in 1953 for *Come, blow the trumpet ...* Described in manuscript as 'N<sup>o</sup>. 10. 6<sup>d</sup>.'

*The season's greetings and every good wish ...* [Christmas greeting. Woodstock, [1951]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (76 × 115 mm) of Old Town House, Park Street (view from SP window looking east, with much use of the multiple tool) by Iain Macnab. Type: Perpetua and Felicity. Dark red and dark grey. Described in manuscript as 'N<sup>o</sup>. 11. 6<sup>d</sup>.'

Thomas Tusser. *Some respite to husbands the weather may send ...* [Christmas greeting. Woodstock, [1951]. 95 × 140 mm. Pp. [1–4]. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English, Perpetua and Felicity. Dark red. Text: 'From our house to your house | comes every good wish ...'. Also printed in 1953 as a postcard. Described in manuscript as 'N<sup>o</sup>. 12. 6<sup>d</sup>.'

*May the dove find rest for the sole of her foot.* [Christmas greeting. Woodstock, [1951]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 76 mm) of Ark atop Arrarat by Iain Macnab. Type: Felicity. Plate-sunk card. Pale brown and dark brown. Same drawing as *Another hille ...* Described in manuscript as 'N<sup>o</sup>. 13. 6<sup>d</sup>.'

[Leaf bearing six small cards, arranged in fan-pattern. Each is 135 × 50 mm and has a small vignette (around 25 × 35 mm) at the head, with 'With best wishes / for Christmas and / the New Year ...' below and the attribution to an artist, and the SP imprint, at the foot. Described in manuscript as 'N<sup>o</sup>. 14. Packet of 12 assorted cards by various artists. 3/6<sup>d</sup>. a packet'. The subjects (drawings unless otherwise noted) and colours are: squirrel by Erna Pinner (red); revellers by Iain Macnab (dark blue); polar bear cub by Pinner (grey); wood-engraving of robin by M. A. Carter (black with red hand-colouring); owl by Erna Pinner (green); wood-engraving

of duck by M. A. Carter (dark brown, see W6)]

[Leaf bearing six further cards from the same series. Described in manuscript as ‘No. 14. See previous page’. The subjects (drawings unless otherwise noted) and colours are: cocker spaniel by Erna Pinner (black); mistletoe by Gwenda Morgan (green); country lane by Macnab (dark brown); wood-engraving of church in show by Macnab (grey); pig and fence by Erna Pinner (red); wood-engraving of moonlit cove by Macnab (dark blue)]

[Leaf bearing manuscript title (153 × 192 mm) reading ‘POSTCARDS | DRAWINGS BY VARIOUS ARTISTS | PRICE (WITHOUT ENVELOPES) | 4<sup>d</sup>. EACH | Six [i.e. five, one leaf missing?] new ones are shown here, followed by | a selection of the most popular reprints. | We have a number of other designs in stock’. The following cards are all pasted down so that the verso cannot be seen]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951]. 140 × 90 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a ‘*Scots Rhyme*’. Described in manuscript as ‘N<sup>o</sup>. 15 ...’]

[Leaf bearing two cards:]

Robert Plot. *Quill-shooting: as for Wudustoke, or Wudestoc ...* [Postcard. Woodstock, [1951]. 90 × 140 mm. Drawing (38 × 50 mm) of porcupine by Erna Pinner. Type: Perpetua, Felicity and Gills Sans. Dark brown. The text is taken from Plot’s *Natural history of Oxfordshire* (1677). Described in manuscript as ‘N<sup>o</sup>. 16 ...’ PWN has copy]

[Postcard (no text). Woodstock, [1951]. 140 × 90 mm. Drawing (129 × 40 mm) of a monumental brass by Iain Macnab. Type: unknown. Dark brown. Described in manuscript as ‘N<sup>o</sup>. 17. Iain Macnab. (Wood-engraving [sic])’. The block originally appeared in *Introduction to Woodstock* (1951), and reproduces the brass to Richard Bailly of Woodstock]

[Leaf bearing two cards:]

Samuel Butler. *He is very solicitous to have his dogs well descended ...* [Postcard. Woodstock, [1951]. 90 × 140 mm. Two drawings (41 × 46 mm and 25 × 46 mm) of dogs (a sketchy one and a line of four scotties) by Erna Pinner. Type: Perpetua. Described in manuscript as ‘N<sup>o</sup>. 18’]

William Shakespeare. *Gallop apace, you fiery-footed steeds.* [Postcard. Woodstock, [1951]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity. Dark brown. Described in manuscript as ‘N<sup>o</sup>. 19.’]

[Leaf bearing two cards:]

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1951]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman. Red. Described in manuscript as ‘N<sup>o</sup>. 20 ...’]

Samuel Purchas. *A monstrous bill ... May no such bills confront you.* [Postcard. Woodstock, [1946, repr. 1951]. 140 × 90 mm. Drawing (66 × 76 mm) of toucans by Stanislaus Brien.

Type: Perpetua and Gill Sans. Described in manuscript as 'Nº. 21 ...']

[Leaf bearing two cards:]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938, repr. 1951]. 90 × 140 mm. Drawing (31 × 51 mm) of church by Alison McKenzie. Type: Perpetua and Gill Sans. Green. Printed this time in landscape format. Described in manuscript as 'Nº. 22.']

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1951]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Dark blue. Described in manuscript as 'Nº. 23.']

[Leaf bearing two cards:]

Tobias Smollett. *Hard by, in the fields called the links ...* [Postcard. Woodstock, [1950, repr. 1951]. 140 × 90 mm. Drawing (70 × 64) of golfers by Iain Macnab. Type: Perpetua and Gill Sans. Text attributed to 'SMOLLET 1771'. Described in manuscript as 'Nº. 24']

*Rules for bell-ringers.* [Postcard. Woodstock, [1950, repr. 1951]. 90 × 140 mm. Drawing (77 × 57 mm) of bell-ringers by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The main text is a '*Cornish Rhyme, 18th Century*'. Described in manuscript as 'Nº. 25']

[Leaf bearing two cards, with ink manuscript note at the foot Gwenda Morgan ... and many others!:]

*When the wind is in the east, then the fishes do bite least ...* [Postcard. Woodstock, [1949, repr. 1950]. 140 × 90 mm. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text is an '*Old Rhyme*'. Also bears a quotation 'All that are lovers of Virtue ...' by Izaak Walton. Described in manuscript as 'Nº. 26']

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948, repr. 1951]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. The text is from Spencer's *Things new and old* (1658). Described in manuscript as 'Nº. 27.']

*The Samson Press ... Autumn 1951 ...* [General prospectus. Woodstock, 1951. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Note of the scarcity and expense of paper in 1951 and general advertisement for Christmas greetings, plus *Introduction to Woodstock*]

[Beginning of section for 1952, with black leaves:]

*The Samson Press ... offers prints from wood-engravings and drawings by established artists ...* [Announcement. Woodstock, [1952]. 205 × 160 mm. Type: Perpetua and Felicity. Card describing the work of SP, and *Introduction to Woodstock*. Makes use of Bauer Bernhardt ornaments. Marked '1952' in manuscript top right]

William Shakespeare. *Winter, when icicles hang by the wall ...* [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Two wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Dark grey. Printed only on the recto (for this

specimen only?). Marked in white ink 'N<sup>o</sup>. 1. 1/=.'

William Morris. *Folk say, a wizard to a northern king ...* [Christmas greeting. Woodstock, [1952]. 190 × 140 mm. Pp. [1–4]. Drawing (113 × 95 mm) of wizard and king before three windows with Morrisian decoration, unattributed (but by Alison McKenzie). Type: Perpetua. Dark blue-grey. Marked in white ink 'N<sup>o</sup>. 2. 1/=.'

*Christmas pantomime*. [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Drawing (112 × 166) of pantomime in progress by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Dark brown. Marked in white ink 'N<sup>o</sup>. 3. 1/=.'

*Some old sayings for the New Year*. [Christmas greeting. Woodstock, [1952]. 185 × 120 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Another edition was printed, with an illustration by Macnab, as a single sheet, and as a greeting, titled *A baker's dozen of old sayings ...* Marked in white ink 'N<sup>o</sup>. 4. 10<sup>D</sup>.'

*The rising of the sun, the running of the deer ...* [Christmas greeting. Woodstock, [1952]. 145 × 125 mm. Pp. [1–4]. Two-colour calligraphic drawing (122 × 87 mm) of stag by Ailsa Craig, signed 'A.C.' on background block. Type: Perpetua and Felicity. Blue and black. Marked in white ink 'N<sup>o</sup>. 5. 10<sup>D</sup>.'

*A passage perillous makyth a port pleasant*. [Christmas greeting. Woodstock, [1952]. 155 × 125 mm. Pp. [1–4]. Two-colour drawing (113 × 108 mm) of two dancing sailors signed 'A.C.' by Ailsa Craig. Type: Gill Sans italic, Perpetua and Felicity. Dark blue and pale orange-brown. This image replaces one by P. Powell-Jones used for the same text in 1947. Marked in white ink 'N<sup>o</sup>. 6. 10<sup>D</sup>.'

Christina Rossetti. *Welcome the day! Saint and angel, ox and ass ...* [Christmas greeting. Woodstock, [1952]. 155 × 115 mm. Pp. [1–4]. Wood-engraving (62 × 68 mm) of the nativity by Gwenda Morgan, plus a small drawing (9 × 37 mm) of a putto with trumpet on page [3] (by Erna Pinner?). Type: Perpetua and Felicity. Dark blue. Uses Bauer Bernhardt ornaments on page [1]. Marked in white ink 'N<sup>o</sup>. 7. 8<sup>D</sup>.' and also 'NO reprint' in yello pencil (but another copy (reissue?) is in SB53)]

*Winter jasmine*. [Christmas greeting. Woodstock, [1952]. 140 × 95 mm. Pp. [1–4]. Wood-engraving (78 × 58 mm) of jasmine by M. A. Carter (see W3). Type: Felicity. Dark green and black, the wood-engraving hand-coloured in yellow. Text: '*Flowers, anew, returning seasons bring ...*'. Marked in white ink 'N<sup>o</sup>. 8. 8<sup>D</sup>.'

*Holly, highty-tighty-paradighty, clothed all in green ...* [Christmas greeting. Woodstock, [1952]. 130 × 100 mm. Pp. [1–4]. Two-colour drawing (90 × 82 mm) of holly and mistletoe by Alison McKenzie. Type: Perpetua and Felicity. Grey, green and red (the last probably added by hand). Marked in white ink 'N<sup>o</sup>. 9. 8<sup>D</sup>.'

*Gloria in altissimis deo, et in terra pax*. [Christmas greeting. Woodstock, [1952]. 145 × 85 mm. Pp. [1–4]. Wood-engraving (96 × 46 mm) of an angel playing the violin by M. A. Carter. Type: Perpetua and Felicity. Dark blue and black. Marked in white ink 'N<sup>o</sup>. 10. 6<sup>D</sup>.' and also 'NO reprint' (but also in SB53)]

*Kind thoughts and good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [1952]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (70 × 116 mm) of snow-

roofed house seen through trees by Iain Macnab. Type: Perpetua and Felicity. Grey and red. Marked in white ink 'N<sup>o</sup>. 11. 6<sup>d</sup>.'

*Christmas weather, first it rained ...* [Christmas greeting. Woodstock, [1952]. 90 × 115 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua and Felicity. Dark brown. Same block also used for *Talk of the weather*. Marked in white ink 'N<sup>o</sup>. 12. 6<sup>d</sup>.'

[Leaf bearing three cards:]

William Shakespeare. *To each word a warbling note*. [Christmas greeting. Woodstock, [1952]. 115 × 75 mm. Drawing (29 × 51 mm) of carol singers under tree by Iain Macnab. Type: Felicity. Marked in white ink 'N<sup>o</sup>. 13. 4<sup>d</sup>.'

*Friendly greetings*. [Christmas greeting. Woodstock, [1952]. 70 × 115 mm. Drawing (47 × 76 mm) of two prancing horses by Erna Pinner. Type: Perpetua and Felicity. Red. Marked in white ink 'N<sup>o</sup>. 14. 4<sup>d</sup>.'

[Christmas greeting. Woodstock, [1952]. 75 × 115 mm. Sketch (60 × 86 mm) of winter scene with pyramidal rocks in foreground (unattributed but probably by Iain Macnab). Type: Felicity. Grey-green. Text: '*Christmas Greetings / and all good wishes from*'. Marked in white ink 'N<sup>o</sup>. 15. 4<sup>d</sup>.'

[Leaf bearing two postcards:]

[View of the Old Town House, Park Street, Woodstock (view from SP window looking east), with the Town Hall on right (cf Z46). Postcard. Woodstock, [1952]. 90 × 140 mm. Wood-engraving (77 × 115 mm) by Iain Macnab (with much use of the multiple tool). Type: unknown. Marked in white ink '23.'

*Chaucer's House, Woodstock ...* [Postcard. Woodstock, [1952]. 90 × 140 mm. Wood-engraving (81 × 127 mm) of Chaucer's House by Iain Macnab (with much use of the multiple tool, printed from a line-block). Type: unknown. Marked in white ink '24.' and with an attribution to Macnab at the foot]

*The Samson Press ... October 1952*. [General prospectus. Woodstock, 1952. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Drawing (35 × 49 mm) of head of Columbian Press by Iain Macnab on page [4]. Note of the improving availability of paper in 1952 and general advertisement for Christmas greetings. Two copies, pasted so as to allow all pages to be read]



## Box 12

[Sample book of Christmas greetings and postcards, 1953. An album bound in blue artificial leather, 290 × 390 mm, with dark brown or black leaves interleaved with embossed glassine. Originally held together with a lace or posts which passed through all the leaves and the boards, this is now absent and the leaves are separate (thus original order cannot be assumed, except where the specimens are numbered). With the ink manuscript label '1953' top left on the front board. Each leaf generally has a white ink number, price and sometimes a note for each item, sometimes written on a separate slip of paper and pasted-on. The content has clearly been made up from at least two different sample books, and the order of the leaves is probably now wrong (it is possible that some of the leaves originate from a second book for 1952 or 1953). Contains:]

[Blank leaf]

[Leaf bearing manuscript title-page in white ink 'Samson Press | *Hand-Printed* | Christmas Cards 1953 | 11, Park Street, Woodstock, Oxon' (final letter largely erased)]

*Greetings in this year of grace.* [Greeting. Woodstock, [1953]. 150 × 120 mm. Pp. [1–4]. Two-colour calligraphy and drawing (130 × 96 mm) of Shakespeare signed 'A.C.' by Ailsa Craig. Type: Felicity. Red and black. Marked in white ink 'N<sup>o</sup>. 1. 10<sup>p</sup>.']

*London, thou art the flower of cities all.* [Christmas greeting. Woodstock, [1953]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English and Felicity. Pink and black. The same card was issued in the Christmas through the ages series. Marked in white ink 'N<sup>o</sup>. 2. 10<sup>p</sup>.']

William Morris. *Folk say, a wizard to a northern king ...* [Christmas greeting. Woodstock, [1952, repr. 1953]. 190 × 140 mm. Pp. [1–4]. Drawing (113 × 95 mm) of wizard and king before three windows with Morrisian decoration, unattributed (by Alison McKenzie). Type: Perpetua. Dark blue-grey. Marked in white ink 'N<sup>o</sup>. 2. 1/= (Alison McKenzie)']

William Shakespeare. *Enrich the time to come with a smooth-faced peace ...* [Christmas greeting. Woodstock, [1953]. 140 × 120 mm. Pp. [1–4]. Drawing (67 × 87 mm) of thatched cottages by Iain Macnab. Type: Perpetua and Felicity. The drawing is printed within a triple-rule border of green. Marked in white ink 'N<sup>o</sup>. 4. 8<sup>d</sup>.']

*Some old sayings for the New Year.* [Christmas greeting. Woodstock, [1952, repr. 1953]. 185 × 120 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Another edition was printed, with an illustration by Macnab, as a single sheet, and as a greeting, titled *A baker's dozen of old sayings ...* Marked in white ink 'N<sup>o</sup>. 4. 10<sup>p</sup>.']

*Aryse, and take the childe ...* [Christmas greeting. Woodstock, [1953]. 115 × 140 mm. Pp. [1–4]. Wood-engraving (65 × 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua and Felicity. Blue. Wood-engraving printed within a border of stars, broken by the caption. Also includes a verse by Richard Zouche, 'HE who directs the sparrow's tender flight ...'. Marked in white ink 'N<sup>o</sup>. 5. 8<sup>d</sup>.']

Gervase Markham. *Mince pies Elizabethan style.* [Christmas greeting. Woodstock, [1953]. 150

× 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and dark brown. Uses an arrangement of triple-rules, and ATF ornaments of a Christmas tree and candlestock. Marked in white ink ‘N<sup>o</sup>. 7. 8d.’]

Christina Rossetti. *Welcome the day! Saint and angel, ox and ass ...* [Christmas greeting. Woodstock, [1952, repr. or reissued 1953]. 155 × 115 mm. Pp. [1–4]. Wood-engraving (62 × 68 mm) of the nativity by Gwenda Morgan, plus a small drawing (9 × 37 mm) of a putto with trumpet on page [3] (by Erna Pinner?). Type: Perpetua and Felicity. Dark blue. Uses Bauer Bernhardt ornaments on page [1]. Marked in white ink ‘N<sup>o</sup>. 7. 8<sup>d</sup>.’]

*Wintry weather.* [Christmas greeting. Woodstock, [1953]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 29 mm) of lane overshadowed by trees by Iain Macnab, with a second drawing (18 × 47 mm) of farmstead by Macnab on page [4]. Type: Perpetua and Felicity. Grey. Plate-sunk card. Marked in white ink ‘N<sup>o</sup>. 8. 6d.’]

*Gloria in altissimis deo, et in terra pax.* [Christmas greeting. Woodstock, [1952, repr. or reissued 1953]. 145 × 85 mm. Pp. [1–4]. Wood-engraving (96 × 46 mm) of an angel playing the violin by M. A. Carter. Type: Perpetua and Felicity. Dark blue and black. Marked in white ink ‘N<sup>o</sup>. 10. 6<sup>d</sup>.’]

*Kind thoughts and good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [1952, repr. 1953]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (70 × 116 mm) of snow-roofed house seen through trees by Iain Macnab. Type: Perpetua and Felicity. Grey and red. Marked in white ink ‘N<sup>o</sup>. 11. 6<sup>d</sup>.’]

*Birthday greetings and all good wishes from.* [Birthday greeting. Woodstock, [1953]. 150 × 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (108 × 101 mm) of a bucking horse signed ‘A.C.’ by Ailsa Craig (see Z97). Type: Felicity. Grey and black. Text: ‘*Birthday Greetings | and all good wishes from*’. The same block was used in 1951 for *The merry colt makes the best horse ...* Marked in white ink ‘N<sup>o</sup>. 13. Birthday Card | 10d.’]

*Come, blow the trumpet! ...* [Greeting. Woodstock, [1953]. 130 × 80 mm. Pp. [1–4]. Drawing (75 × 48 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Printed in black, with hand-colouring in red. Text: ‘Greetings for a Great Occasion’. The same block was used in 1951 for *He hath songs for man or woman ...* Described in white ink manuscript as ‘N<sup>o</sup>. 14. Greeting for any | great occasion. 6d.’]

[Leaf bearing two postcards:]

*Victorians, Tudorians, or folk of the golden age ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Scraperboard drawing (60 × 42 mm) of a woman passing through a door by Alison McKenzie. Type: Felicity (verso not seen). Dark red-brown. Marked in white ink ‘N<sup>o</sup>. 15. Drawing by A. McKenzie]

*The cow, four stiff standers ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity (verso not seen). Brown. Also printed as a Christmas greeting. Marked in white ink ‘N<sup>o</sup>. 16. Drawing by Erna Pinner’]

[Leaf bearing two cards:]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English (verso not seen). Dark red. Numbered in white ink '20.' with attribution to McKenzie]

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1953]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Dark blue. Numbered in white ink '21.' with attribution to McKenzie]

[Leaf bearing two cards, described in white ink as 'Last year's two best-sellers':]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951, repr. 1953]. 140 × 90 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a '*Scots Rhyme*'. Numbered in white ink '21' with attribution to Macnab]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English (verso not seen). Dark red. Numbered in white ink '22.' with attribution to McKenzie]

[Leaf bearing two postcards:]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950, repr. 1953]. 140 × 90 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Dark green. Numbered '22' in white ink, with attribution to McKenzie]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1953]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and beehives) by Alison McKenzie. Type: Felicity and Gill Sans. Blue. Numbered in white ink '22<sup>A</sup>.']

[Leaf bearing two postcards:]

John Gerard. *I borage bring alwaies courage.* [Postcard. Woodstock, [1949, repr. 1953]. 140 × 90 mm. Scraperboard drawing (57 × 64 mm) of borage by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Text: 'THOSE OF OUR TIME do use the | floures in sallads ...' attributed to '*Gerard's Herball, 1597*'. Numbered '23' in white ink, with attribution to Morgan]

Andrew Boorde. *A mery herte and mynde ...* [Postcard. Woodstock, [1949, repr. 1953]. 90 × 140 mm. Drawing (25 × 98 mm) of medieval revellers by Iain Macnab. Type: Old English and Gill Sans. Dark brown. Text is attributed to 'Andrew Boorde, 1542'. Numbered '24' in white ink, with attribution to Morgan]

[Leaf bearing two postcards:]

John Spencer. *Pliny, in his Natural history, reporteth of hedgehogs ...* [Postcard. Woodstock, [1948, repr. 1953]. 90 × 140 mm. Drawing (35 × 102 mm) of hedgehogs by Erna Pinner. Type: Perpetua and Gill Sans. Dark brown. The text is from Spencer's *Things new and*

*old* (1658). Numbered '29.' in white ink]

William Shakespeare. *Gallop apace, you fiery-footed steeds*. [Postcard. Woodstock, [1951, repr. 1953]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity. Dark brown. Numbered '30.' in white ink]

[Manuscript title-page in white ink reading 'Postcards / 4<sup>d</sup>. each / The first 6 are new' (the last not be taken at face value, as leaves have been jumbled up)]

[Leaf bearing two copies of:]

*The Samson Press ... October 1952*. [General prospectus. Woodstock, 1952. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Drawing (35 × 49 mm) of head of Columbian Press by Iain Macnab on page [4]. Note of the improving availability of paper in 1952 and general advertisement for Christmas greetings. With ms note in white ink 'The planning, / typography and setting of / the cards, as well as the / press-work, is by / J. M. Shelmerdine']

[Leaf bearing two copies (one imperfect) of:]

*The Samson Press ... hand-printing, our annual circular probably needs no introduction to you ...* [General prospectus. Woodstock, October 1953. 145 × 115 mm. Pp. [1–4]. Much-reduced (22 × 40 mm) copy of Erna Pinner's three running horses used as a head-piece on page [1]. Type: Perpetua and Felicity. General advertisement for Christmas greetings, postcards etc.]

*The Samson Press ... offers prints from wood-engravings and drawings by established artists ...* [Announcement. Woodstock, [1952]. 205 × 160 mm. Type: Perpetua and Felicity. Card describing work of the SP, and *Introduction to Woodstock*. Makes use of Bauer Bernhardt ornaments]

Title-leaf written in white ink, reading 'Hand-printed Greeting Cards from the / Samson Press, Woodstock, Oxfordshire / 1953']

*Greetings in this year of grace*. [Greeting. Woodstock, [1953]. 150 × 120 mm. Pp. [1–4]. Two-colour calligraphy and illustration of Shakespeare (130 × 96 mm) signed 'A.C.' by Ailsa Craig. Type: Felicity. Red and black. Marked in white ink 'N<sup>o</sup>. 1. 10<sup>p</sup>.']

*London, thou art the flower of cities all*. [Christmas greeting. Woodstock, [1953]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English and Felicity. Pink and black. The same card was issued in the Christmas through the ages series. Marked in white ink '2. 10<sup>p</sup>.']

*Warmest greetings and festive good wishes*. [Christmas greeting. Woodstock, [1953]. 150 × 120 mm. Pp. [1–4]. Two-colour drawing (138 × 101 mm) of highland dancers by Ailsa Craig signed 'A.C.'. Type: Perpetua and Felicity. Dark green and red. Text: 'Warmest greetings | and | festive good wishes ...'. Marked in white ink '3. 10<sup>p</sup>.']

William Shakespeare. *Enrich the time to come with a smooth-faced peace ...* [Christmas greeting. Woodstock, [1953]. 140 × 120 mm. Pp. [1–4]. Drawing (67 × 87 mm) of

thatched cottages by Iain Macnab. Type: Perpetua and Felicity. The drawing is printed within a triple-rule border of green. Marked in white ink '4. 8<sup>d</sup>.'

*Aryse, and take the childe ...* [Christmas greeting. Woodstock, [1953]. 115 × 140 mm. Pp. [1–4]. Wood-engraving (65 × 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua and Felicity. Blue. Wood-engraving printed within a border of stars, broken by the caption. Also includes a verse by Richard Zouche, 'HE who directs the sparrow's tender flight ...'. Marked in white ink '5. 8d' and in yellow pencil 'Cannot be reprinted']

John Milton. *Thus with the year seasons return.* [Christmas greeting. Woodstock, [1953]. 130 × 100 mm. Pp. [1–4]. Wood-engraving (86 × 72 mm) of flowers (daffodil prominent top left) by Gwenda Morgan. Type: Felicity. Text: '*These doe all fower in the Spring of / the yeare ... / 17th Century ...*'. Dark brown. The same block was later used for *And in green underwood ...* and *Daffadils*. Marked in white ink '6. 8d'. RGP]

Gervase Markham. *Mince pies Elizabethan style.* [Christmas greeting. Woodstock, [1953]. 150 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and dark brown. Mottled pale brown card. Uses an arrangement of triple-rules, and ATF ornaments of a Christmas tree and candlestock. Marked in white ink '7. 8d' and in yellow pencil 'Cannot be reprinted']

*Wintry weather.* [Christmas greeting. Woodstock, [1953]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 29 mm) of lane overshadowed by trees by Iain Macnab, with a second drawing (18 × 47 mm) of farmstead by Macnab on page [4]. Type: Perpetua and Felicity. Grey. Plate-sunk card. Marked in white ink '8. 6d']

*Upon the gale she stoop'd her side ... So may your ships come swiftly into port.* [Greeting. Woodstock, [1953]. 130 × 80 mm. Pp. [1–4]. Drawing (56 × 45 mm) of ship in sail by Erna Pinner. Type: Perpetua and Felicity. Green-blue and dark blue. Marked in white ink '9. 6d' and in yellow pencil 'Cannot be reprinted']

*Your heart's desires be with you!* [Christmas greeting. Woodstock, [1953]. 115 × 90 mm. Pp. [1–4]. Calligraphic drawing (39 × 41 mm) of a castle in the air by JMS. Type: Felicity. Blue. Plate-sunk card. Marked in white ink '10. 6d']

[Four leaves, each bearing three cards, the first leaf marked in white ink 'N<sup>o</sup>. 11. *Packet of twelve / assorted cards; drawings / by Iain Macnab. 4/-*'. Each card is 115 × 90 mm and bears a Christmas greeting in Perpetua and a different vignette by Macnab. Printed in black, dark grey or brown. Apparently all blank on versos. The vignettes are: Oxford rooftops with Radcliffe Camera (50 × 52 mm); sketch of Christ Church (46 × 32 mm); Butter Cross at Witney (45 × 55 mm); Rawcot Bridge (45 × 50 mm); rustic street (37 × 46 mm); Stanway church (35 × 51 mm); duckpond at Wroxton (39 × 44 mm); rustic bridge at Arlington Mill, Bibury (40 × 55 mm); rustic track (31 × 46 mm); farmer with buckets in farmyard (37 × 51 mm); rustic bridge, the Coln at Bibury (33 × 55 mm); and college cloister (36 × 40 mm).

[Leaf bearing six cards with title in white ink 'N<sup>o</sup>. 12. *Packet of six / assorted enclosure cards / 1/=*'. Each is 60 × 90 mm and bears a vignette drawing top left. The subjects are: putto with trumpet by Erna Pinner(?) (37 × 9 mm), in orange; farm buildings by Iain Macnab (22 × 43 mm), in black; squirrel by Erna Pinner (33 × 26 mm), in brown; bear-cub by Erna Pinner (27 × 31 mm), in blue; seal by Erna Pinner (36 × 29 mm), in grey; and Tudor one-man band by Iain Macnab (33 × 20 mm), in red.

*Birthday greetings and all good wishes from.* [Birthday greeting. Woodstock, [1953]. 150 × 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (108 × 101 mm) of a bucking horse signed ‘A.C.’ by Ailsa Craig (see Z97). Type: Felicity. Grey and black. The same block was used in 1951 for *The merry colt makes the best horse ...* Marked in white ink ‘N<sup>o</sup>. 13. Birthday Card | 10d’]

*Come, blow the trumpet! ...* [Greeting. Woodstock, [1953]. 130 × 80 mm. Pp. [1–4]. Drawing (75 × 48 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Printed in black, with hand-colouring in red. Text: ‘Greetings for a Great Occasion ...’. The same block was used in 1951 for *He hath songs for man or woman ...* Described in white ink as ‘N<sup>o</sup>. 14. “Great Occasion” 6d’]

[Manuscript title-page in white ink reading ‘*Special Jobs done 1953 | to order*’]

William Shakespeare. *Winter, when icicles hang by the wall ...* [Christmas greeting. Woodstock, [1952, repr. 1953]. 140 × 190 mm. Pp. [1–4]. Two wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Dark grey and red. Marked in white ink ‘N<sup>o</sup>. 1. [erased, with ‘Reprint’ added above] 1/=’]

*Christmas pantomime.* [Christmas greeting. Woodstock, [1952, repr. 1953]. 140 × 190 mm. Pp. [1–4]. Drawing (112 × 166) of pantomime in progress by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Dark brown. Marked in white ink ‘N<sup>o</sup>. 3. [erased, with ‘Reprint’ added above] 1/=’]

[Canterbury pilgrims. Christmas greeting. Woodstock, [1953]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (92 × 156 mm) of four pilgrims on horseback by Iain Macnab. Black and red-brown. J. B. Green(?) hand-made paper. Text: ‘A CHRISTMAS GREETING | and all good wishes for the New Year | from | The Vice Chancellor and Lady Morris ... Leeds, 6’. The blocks were originally used for ‘Christmas through the ages’ 4. Marked in white ink ‘Reprint’]

*A Christmas greeting and all good wishes for the New Year ...* [Christmas greeting. Woodstock, [1953]. 140 × 190 mm. Pp. [1–4]. Two-colour drawing (101 × 164 mm) of two prancing horses by Erna Pinner (see Z67). Grey, orange and black. J. B. Green(?) hand-made paper. From Compton Hill House, Tettenhall Wood, Wolverhampton’. Marked in white ink ‘Reprint’ and in pencil ‘Proof only’]

*Christmas greetings and good wishes ...* [Christmas greeting. Woodstock, [1953]. 190 × 140 mm. Two-colour linocut (129 × 100 mm) of glasses and ‘VIN’ by Elmslie Owen. Type: Gill Sans italic. Blue and red. Text: ‘Christmas Greetings | and good wishes | from the | Directors and Staff | [star] | Manor House Hotel | Moreton-in-Marsh ...’. The same linocut was used for Christmas through the ages 10. Described in white ink as ‘Reprint’]

*Christmas greetings and good wishes ...* [Christmas greeting. Woodstock, [1953]. 150 × 125 mm. Pp. [1–4]. Drawing (133 × 99 mm) of skaters by Stanislaus Brien. Type: Felicity. Dark red. Text: ‘*Christmas Greetings ... | La Viña | San Roque | Pro: de Cadiz, Spain*’. The same drawing was used for several other Christmas greetings. Described in white ink as ‘Reprint’]

*The rising of the sun, the running of the deer ...* [Christmas greeting. Woodstock, [1952, repr. 1953]. 145 × 125 mm. Pp. [1–4]. Two-colour calligraphic drawing (122 × 87 mm) of stag by Ailsa Craig, signed ‘A.C.’ on background block. Type: Perpetua and Felicity. Blue-grey and black. Marked in white ink ‘N<sup>o</sup>. 5. [erased, with ‘Reprint’ added above] 10<sup>p</sup>.’]

*A passage perillous makyth a port pleasant.* [Christmas greeting. Woodstock, [1952, repr. 1953]. 155 × 125 mm. Pp. [1–4]. Two-colour drawing (113 × 108 mm) of two dancing sailors signed ‘A.C.’ by Ailsa Craig. Type: Gill Sans italic, Perpetua and Felicity. Dark blue and pale orange-brown. Marked in white ink ‘N<sup>o</sup>. 6. [erased, with ‘Reprint’ added above] 10<sup>p</sup>.’]

*Winter jasmine.* [Christmas greeting. Woodstock, [1952, repr. 1953]. 140 × 95 mm. Pp. [1–4]. Wood-engraving (78 × 58 mm) of jasmine by M. A. Carter (see W5). Type: Felicity. Dark green and black, the wood-engraving hand-coloured in pale yellow. Text: ‘*Flowers, anew, returning seasons bring ...*’. Marked in white ink ‘N<sup>o</sup>. 8. [erased, with ‘Reprint’ added above] 8<sup>p</sup>.’]

*Holly, highty-tighty-paradighty, clothed all in green* [Christmas greeting. Woodstock, [1953]. 130 × 100 mm. Pp. [1–4]. Two-colour drawing (90 × 82 mm) of holly and mistletoe by Alison McKenzie. Type: Perpetua and Felicity. Grey, green and red (the last probably added by hand). The same image was later used with a different text. Marked in white ink ‘N<sup>o</sup>. 9. [erased, with ‘Reprint’ added above] 8<sup>p</sup>.’]

*To bring you a Christmas greeting and wish you twelve happy months in the coming year ...* [Christmas greeting. Woodstock, [1953]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (83 × 51 mm) of seahorse etc. by Betty Miller. Type: Perpetua and Felicity. Dark green. Plate-sunk card. From Betty and Innes Miller, 4 Otley House, Woodstock. No annotations]

*Good food, good wine, good love ...* [Christmas greeting. Woodstock, [1953]. 130 × 100 mm. Pp. [1–4]. Two-colour calligraphic text (110 × 78 mm) by Ailsa Craig. Type: Gill sans on p. [4]. Red and black. From Sylvia Gray, Bay Tree Hotel, Burford. The text on page [3] is also printed from a calligraphic block (see Box 38). No annotations]

*Midnight on Christmas Eve at Hanborough long ago.* [Christmas greeting. Woodstock, [1953]. 190 × 140 mm. Pp. [1–4]. Calligraphic drawing (38 × 60 mm) of bells, holly and star, unattributed (by JMS?). Type: Perpetua and Felicity. Blue and black. Text: ‘ALL is still - hush’d in silence, not in sleep ...’. The text is an anonymous verse of six stanzas concerning bell-ringing. Probably printed for the author. No annotations]

[Edwin Muir]. *Twelfth night.* [Christmas greeting. Woodstock, [1953]. 185 × 125 mm. Pp. [1–4]. Type: Perpetua, with Bauer Bernhardt ornaments on page [1]. Red and black. Text: ‘WE, EDWIN AND WILLA | At ease now in Newbattle Abbey ...’. The text is a humorous verse describing why Willa and Edwin Muir will not be sending any more Christmas cards. Printed for the author. No annotations. Not in Mellown]

[Leaf bearing two postcards, headed in white ink ‘POSTCARDS. 4<sup>D</sup>.’:]

*Victorians, Tudorians, or folk of the golden age ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Scraperboard drawing (60 × 42 mm) of a woman passing through a door by Alison

Mckenzie. Type: Felicity (verso not seen). Dark brown. Marked in white ink '15' with an attribution to McKenzie]

*The cow, four stiff standers ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity (verso not seen). Dark brown. The text is said to be an 'Old Rhyme'. Also printed as a Christmas greeting. Marked in white ink '16' and attributed to Pinner]

[Leaf bearing two postcards, headed in white ink 'POSTCARDS. 4<sup>D</sup>.':]

*Wigs on the green.* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (66 × 127 mm) of two eighteenth-century gents, wigless, squaring up to one another by Iain Macnab. Type: Felicity and Gill Sans. Dark green and black. Numbered '17' in white ink, with attribution to Macnab]

*Cokyntryce, take a capoun, and skald hym ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (29 × 84 mm) of cook preparing Cockentrice by Iain Macnab (see Z125). Type: Perpetua and Gill Sans. Red and black. Originally printed in a different format as a Christmas greeting. Numbered '18' in white ink, with attribution to Macnab]

[Leaf bearing two postcards, headed in white ink 'POSTCARDS. 4<sup>D</sup>.':]

*Be thou bold as a Cotswold lion.* [Postcard. Woodstock, [1953]. 140 × 90 mm. Drawing (39 × 40 mm) of three sheep by Erna Pinner. Type: Perpetua, Felicity and Gill Sans, with Bauer Bernhardt ornaments. Dark green and black. Numbered '19' in white ink, with attribution to Pinner]

[Gervase Markham]. *Winter cough-cure, take aquavitae and salt ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (31 × 57 mm) of rustic buildings by Iain Macnab. Type: Monoline and Gill Sans. Dark grey and black. Text is from 'English House-Wife, 1683'. Numbered '20' in white ink, with attribution to Macnab]

[Leaf bearing two postcards, headed in white ink 'POSTCARDS. 4<sup>D</sup> (Reprints)':]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951, repr. 1953]. 140 × 90 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a 'Scots Rhyme'. Numbered in white ink '21.' with attribution to Macnab]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English (verso not seen). Dark red. Numbered in white ink '22.' with attribution to McKenzie]

[Leaf bearing two postcards, headed in white ink 'POSTCARDS. 4<sup>D</sup> (Reprints) | (many others in stock)':]

John Gerard. *I borage bring alwaies courage.* [Postcard. Woodstock, [1949, repr. 1953]. 140 × 90 mm. Scaperboard drawing (57 × 64 mm) of borage by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Dark blue. Text: 'THOSE OF OUR TIME do use the | floures in sallads ...' attributed to 'Gerard's Herball, 1597'. Numbered '23' in white ink,



with attribution to Morgan]

Andrew Boorde. *A mery herte and mynde ...* [Postcard. Woodstock, [1949, repr. 1953]. 90 × 140 mm. Drawing (25 × 98 mm) of medieval revellers by Iain Macnab. Type: Old English and Gill Sans. Dark brown. Text is attributed to 'Andrew Boorde, 1542'. Numbered '24' in white ink, with attribution to Morgan]

[Leaf bearing two postcards:]

Sir Thomas Browne. *In garden delights ...* [Postcard. Woodstock, [1948, repr. 1953]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of a garden by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Green-blue. Also bears a text ('[paragraph] Who would look dangerously up at | Planets ...') from '*Gerard's Herball, 1579* [sic]'. Numbered in white ink '25' and attributed to Morgan]

*When the wind is in the east, then the fishes do bite least ...* [Postcard. Woodstock, [1949, repr. 1953]. 140 × 90 mm. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Dark brown. Text is an '*Old Rhyme*'. Also bears a quotation 'All that are lovers of Virtue ...' by Izaak Walton. Numbered in white ink '26' and attributed to Morgan]

[Leaf bearing two postcards:]

*The cat's song ...* [Postcard. Woodstock, [1948, repr. 1953]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pale grey. Marked in white ink '27. Iain Macnab']

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1953]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans. Red. Described in white ink as '28. Erna Pinner']

[Leaf bearing two postcards:]

John Spencer. *Pliny, in his Natural history, reporteth of hedgehogs ...* [Postcard. Woodstock, [1948, repr. 1953]. 90 × 140 mm. Drawing (35 × 102 mm) of hedgehogs by Erna Pinner. Type: Perpetua and Gill Sans. Dark brown. The text is from Spencer's *Things new and old* (1658). Numbered '29' in white ink with attribution to Pinner]

William Shakespeare. *Gallop apace, you fiery-footed steeds.* [Postcard. Woodstock, [1951, repr. 1953]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity. Dark brown. Numbered '30' in white ink with attribution to Pinner]

[Leaf bearing two postcards:]

William Shakespeare. *Here's flowers for you, hot lavender ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Wood-engraving (86 × 62 mm) of lavender, mint, savory, marjoram and marigold by Gwenda Morgan. Type: Perpetua (verso not seen). Green. Marked in white ink '16. [erased with '31' added above in yellow pencil] (Gwenda Morgan)']

*The hornigolloch is an awesome beast ...* [Postcard. Woodstock, [1953]. 140 × 90 mm. Wood-engraving (78 × 67 mm) of earwig on leaf by Iain Macnab. Type: Perpetua and Felicity.

Dark brown. The text is said to be a '*Scots Rhyme*'. Marked in white ink '17. [erased with '32' added above in yellow pencil] Iain Macnab']

[Leaf bearing three postcards with drawings by 'Alison McKenzie':]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938, repr. 1953]. 90 × 140 mm. Drawing (31 × 51 mm) of church by Alison McKenzie. Type: Perpetua and Gill Sans. Blue-green. Described in manuscript as 'N<sup>o</sup>. 20 [erased and '33' substituted]']

Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947, repr. 1953]. 90 × 140 mm. Scraperboard drawing (35 × 114 mm) of creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity. Dark blue. Described in manuscript as 'N<sup>o</sup>. 21 [erased and '34' substituted]']

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950, repr. 1953]. 140 × 90 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Dark green. Numbered '22 [erased and '35' substituted]']

[Leaf bearing two postcards with artwork by 'Iain Macnab':]

[View of the Old Town House, Park Street, Woodstock (view from SP window looking east), with the Town Hall on right (cf Z46). Postcard. Woodstock, [1952, repr. 1953]. 90 × 140 mm. Wood-engraving (77 × 115 mm) by Iain Macnab (with much use of the multiple tool). Type: unknown (verso not seen). Dark grey. Marked in white ink '23 [erased with '36' substituted]']

*Chaucer's House, Woodstock ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Wood-engraving (81 × 127 mm) of Chaucer's House by Iain Macnab (with much use of the multiple tool, printed from a line-block). Type: Perpetua and Felicity. Dark brown and black. Numbered in white in '24 [erased with '37' substituted]']

*The Samson Press ... hand-printing, our annual circular probably needs no introduction to you ...* [General prospectus. Woodstock, October 1953. 145 × 115 mm. Pp. [1–4]. Much-reduced (22 × 40 mm) copy of Erna Pinner's three running horses used as a head-piece on page [1]. Type: Perpetua and Felicity. General advertisement for Christmas greetings. Annotated in white ink '*All the cards in this album were planned, / set and printed by J. M. Shelmerdine.*']

## Box 13

[Two sample books for 1954, as follows:]

[Sample book of Christmas greetings and postcards, 1954. An album bound in black artificial leather, 260 × 320 mm, with black leaves. Held together with two posts, one missing its screw-top. With the ink manuscript label '1954' on the spine. On the rear pastdown is a ticket, identifying this as 'THE | ADRIANA | PHOTOGRAPH ALBUM FROM | THE *Apsley* SERIES'. Contains:]

[Blank leaf]

[Manuscript title-page reading '*Christmas List / October 1954*' on a printed card (115 × 135 mm) bearing the name and address of the Samson Press]

*The Columbian hand-press which actually is the Samson Press ...* [Single sheet. [Woodstock, 1954]. 240 × 165 mm. Drawing (146 × 118 mm) of Columbian Press by Iain Macnab (see Z109). Type: Felicity]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock, [1954]. 240 × 165 mm. Type: Perpetua. Single sheet describing the work and history of the SP. First(?) impression (see Box 3)]

[24 leaves bearing greetings cards and postcards, numbered 1–30, identified with the price and the name of the artist in black ink on a slip of paper, usually pasted to the leaf bottom right, as follows:]

*The zodiac, the ram, the bull ...* [Christmas greeting. Woodstock, [1954]. 220 × 145 mm. Pp. [1–4]. Two-colour drawing (123 × 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. Text: '*A Christmas Greeting* | To wish you twelve happy months ...'. Same illustration was used for *Prosper you well ...* and *Prosper your comings and your goings ...* and for a single-sheet version of the same print. No. 1, price 1s.6d.]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1954]. 225 × 145 mm. Pp. [1–4]. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Red. Text: 'CHRISTMAS GREETINGS | and all good wishes ...'. No. 2, price 1s.]

[Christmas greeting. Woodstock, [1954]. 140 × 205 mm. Pp. [1–4]. Two-colour drawing (131 × 182 mm) of Mary, the infant Christ and a woman with a pitcher filling a bath (font?) by Iain Macnab. Type: Perpetua. Grey and Red. Text: 'A CHRISTMAS GREETING | and all good wishes for the New Year | from'. No. 3, price 1s.]

*The shortest day.* [Christmas greeting. Woodstock, [1954]. 140 × 190 mm. Pp. [1–4]. Wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan (see Morgan 17). Type: Gill Sans, Perpetua and Felicity. Text: '*Happy days be yours* | A CHRISTMAS GREETING ...'. A proof of the engraving, titled 'in the barn', is in Box 26. The same image was sold from 1955 as a single sheet. No. 4, price 1s.]

'*Ring, happy bells, across the snow.*' [Christmas greeting. Woodstock, [1954]. 150 × 120 mm.]

Pp. [1–4]. Two-colour drawing (118 × 103 mm) of church and setting sun by Alison McKenzie. Type: Monoline, Perpetua and Felicity. Orange and grey (rather garish). No. 5, price 10d.]

[Gervase Markham]. *A seventeenth-century receipt for Banbury cakes ...* [Greeting. Woodstock, [1954]. 155 × 115 mm. Pp. [1–4]. Page [3] bears a vignette drawing (39 × 44 mm) of the duckpond at ‘Wroxton, near Banbury’ by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Black and orange-red. Page [1] is typographical. The recipe is said to be from the ‘*English Housewife, 1683*’. No. 6, price 10d.]

John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954]. 120 × 145 mm. Pp. [1–4]. Wood-engraving (39 × 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue. No. 7, price 8d.]

J. M. Shelmerdine. *As knows the squirrel ...* [Christmas greeting. Woodstock, [1954]. 155 × 120 mm. Pp. [1–4]. Drawing (74 × 112 mm) of two squirrels by Erna Pinner. Type: Perpetua and Felicity. Dark brown. Page [3] also bears a vignette (22 × 47 mm) of a stag by Pinner. Reprinted with a slightly revised text in 1955 as a birthday card. The same text was also used with a different illustration. No. 8, price 8d.]

*A countryman’s Christmas Eve.* [Christmas greeting. Woodstock, [1954]. 100 × 120 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. The same image was used for *A white Christmas*. No. 9, price 6d.]

*God rest you merry, gentlemen ...* [Christmas greeting. Woodstock, [1954]. 100 × 125 mm. Pp. [1–4]. Wood-engraving (39 × 89 mm) of carol singers by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Dark blue. The same block was used earlier for *If unmelodious was the song ...* No. 10, price 6d.]

William Dunbar. *For the new year, my friend, God give to thee guid grace ...* [Christmas greeting. Woodstock, [1954]. 115 × 90 mm. Pp. [1–4]. Two colour drawing (62 × 45 mm) of thistle by Alison McKenzie. Type: Perpetua and Felicity. Grey and purple. Plate-sunk card. Text said to be ‘*after William Dunbar*’. No. 11, price 6d.]

*Seasons greetings and best wishes ...* [Christmas greeting. Woodstock, [1954]. 90 × 115 mm. Pp. [1–4]. Drawing (53 × 75 mm) of farmyard at Ablington by Iain Macnab, with a second drawing (22 × 43 mm) of farmstead amid trees by Macnab on page [4]. Type: Perpetua and Felicity. Plate-sunk card. No. 12, price 6d.]

*Welcome Yule! The season’s greetings and good wishes ...* [Christmas greeting. Woodstock, [1954]. 80 × 110 mm. Pp. [1–4]. Wood-engraving (46 × 77 mm) of Yule log by Gwenda Morgan. Type: Felicity. Red. No. 13, price 6d.]

[Four leaves, each bearing three single-leaf Christmas greetings. Marked in manuscript ‘N<sup>o</sup>. 14. Set of 12 single greeting cards | by Iain Macnab. 4/- the packet.’ Each card is 115 × 90 mm and bears a Christmas greeting in Perpetua and a different vignette by Macnab. Printed in black, dark grey or brown. Apparently blank on versos. The vignettes are: sketch of Christ Church (46 × 32 mm); farmer with buckets in farmyard (37 × 51 mm); college cloister (36 × 40 mm); Oxford rooftops with Radcliffe Camera (50 × 52 mm); rustic street (37 × 46 mm); duckpond at Wroxton (39 × 44 mm); Butter Cross at Witney (45 × 55 mm); Stanway church (35 × 51 mm); rustic

track (31 × 46 mm); rustic bridge, the Coln at Bibury (33 × 55 mm); Rawcot Bridge (45 × 50 mm); and rustic bridge at Arlington Mill, Bibury (40 × 55 mm)

[Leaf bearing six cards with title in ink on facing verso 'N<sup>o</sup>. 15. Set of 6 enclosure cards: 1/='. Each is 60 × 90 mm and bears a vignette drawing top left. The subjects are: squirrel by Erna Pinner (33 × 26 mm), in brown; seal by Erna Pinner (36 × 29 mm), in grey; putto with trumpet by Erna Pinner(?) (37 × 9 mm), in orange; Tudor one-man band by Iain Macnab (33 × 20 mm), in red; farm buildings by Iain Macnab (22 × 43 mm), in black; and bear-cub by Erna Pinner (27 × 31 mm), in blue.

[Leaf bearing two postcards, numbered 16 and 17 and identified as '... illustrated by | Gwenda Morgan. 4d. each':]

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947, repr. 1954]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Dark purple and black. Also bears a text by Sir Thomas More 'As for Rosemary, I lette it run all over | my garden walls ...']

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948, repr. 1954]. 140 × 90 mm. Scrapperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. Pink-red and black. The text is from Spencer's *Things new and old* (1658)]

[Leaf bearing two postcards, numbered 18 and 19 and identified as '... illustrated by | Gwenda Morgan. 4d. each':]

*No heart can think, no tongue can tell, the virtues of the Pimpernell ...* [Postcard. Woodstock, [1954]. 140 × 90 mm. Scrapperboard drawing (77 × 63 mm) of pimpernell by Gwenda Morgan (see Z118). Type: Gill Sans, Perpetua and Felicity. Orange and black. Also bears a text 'from 17th-century Herbals'. This appears to be a revised version of a card first printed in 1947]

*Of cucumbers, a dream of cucumbers means ...* [Postcard. Woodstock, [1948?, repr. 1954]. 140 × 90 mm. Scrapperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark green and black]

[Leaf bearing two postcards, numbered 20 and 21 and identified as '... with wood-engravings | by Iain Macnab. 4d. each':]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951, repr. 1954]. 140 × 90 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a 'Scots Rhyme']

*The hornigolloch is an awesome beast ...* [Postcard. Woodstock, [1953, repr. 1954]. 140 × 90 mm. Wood-engraving (78 × 67 mm) of earwig on leaf by Iain Macnab. Type: Perpetua and Felicity. Dark brown and black. The text is said to be a 'Scots Rhyme']

[Leaf bearing two postcards, numbered 22 and 23 and identified as '... illustrated by | Iain Macnab: 4d. each':]

*There's lots of ways of doing things ...* [Postcard. Woodstock, [1954]. 140 × 90 mm. Drawing

(81 × 63 mm) of labourer and tramp by Iain Macnab. Type: Perpetua and Felicity. Dark green and black. Said to be an ‘*Aberdeenshire Rhyme*’]

*The cat’s song ...* [Postcard. Woodstock, [1948, repr. 1954]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pale grey and black]

[Leaf bearing two postcards, numbered 24 and 25 and identified as ‘... illustrated by | Iain Macnab: 4d. each’:]

*Cokyntryce, take a capoun, and skald hym ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (29 × 84 mm) of cook preparing Cockentrice by Iain Macnab (see Z125). Type: Perpetua and Gill Sans. Red and black]

[Gervase Markham]. *Winter cough-cure, take aquavitae and salt ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (31 × 57 mm) of rustic buildings by Iain Macnab. Type: Monoline and Gill Sans. Dark grey and black. Text is from ‘*English House-Wife, 1683*’]

[Leaf bearing three postcards, numbered 26–28 and identified as ‘... illustrated by | Erna Pinner. 4d. each’:]

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1954]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman. Orange and black]

William Shakespeare. *Their heads are hung, with ears that sweep away the morning dew.* [Postcard. Woodstock, [1947, repr. 1954]. 140 × 90 mm. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Friendship maketh a fair day*]

*The cow, four stiff-standers ...* [Postcard. Woodstock, [1953, repr. 1954]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity (verso not seen). Dark brown and black. The text is said to be an ‘*Old Rhyme*’. Also printed as a Christmas greeting]

[Leaf bearing two postcards, numbered 29 and 30 and identified as ‘... illustrated by | Alison McKenzie. 4d. each’. The facing verso has the manuscript note that ‘We have, at the same price, a much | wider range of Postcards than can be | shown here.’:]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950, repr. 1954]. 140 × 90 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Blue-green and black]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English (verso not seen). Dark red and black]

*The Samson Press ... hand-printed Christmas cards, 1954 ...* [General prospectus. Woodstock, 1954. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Decorated with two ATF

ornaments of a Christmas tree. General advertisement for Christmas greetings. With the manuscript note that ‘All the cards shown in this book were | planned, set and printed at the Samson | Press, Woodstock, Oxfordshire, by | J. M. Shelmerdine’]

[blank leaf]

[Second sample book of Christmas greetings and postcards, 1954. An album bound in red artificial leather, 295 × 385 mm. The leaves are of black or brown card with patterned glassine interleaves, and bear typewritten captions on slips of paper generally pasted-on bottom right. Held together with three posts (two wanting their end-pieces). With the ink manuscript label ‘1954’ top left on the front cover. The content follows closely that of the other (smaller) sample book for 1954, with some additional material at the end. Contains:]

[Manuscript title-page reading ‘*Christmas | Cards, 1954*’ on a printed card (90 × 115 mm) bearing the name and address of the Samson Press]

*The Columbian hand-press which actually is the Samson Press ...* [Single sheet. [Woodstock, 1954]. 240 × 165 mm. Drawing (146 × 118 mm) of Columbian by Iain Macnab (see Z109). Type: Felicity]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock, [1954]. 240 × 165 mm. Type: Perpetua. Single sheet describing the work and history of the SP. First(?) impression (see Box 3)]

[The next group of leaves bears greetings cards numbered 1–32, identified with price and the name of the artist:]

*The zodiac, the ram, the bull ...* [Christmas greeting. Woodstock, [1954]. 220 × 145 mm. Pp. [1–4]. Two-colour drawing of zodiac (123 × 123 mm) by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. The same illustration was used for *Prosper you well ...* and *Prosper your comings and your goings ...* and for a single-sheet version of the same print. No. 1, price 1s.6d.]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1954]. 225 × 145 mm. Pp. [1–4]. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Red. No. 2, price 1s.]

[Christmas greeting. Woodstock, [1954]. 140 × 205 mm. Pp. [1–4]. Two-colour drawing (131 × 182 mm) of Mary, the infant Christ and a woman with a pitcher filling a bath (font?) by Iain Macnab. Type: Perpetua. Grey and Red. Text: ‘A CHRISTMAS GREETING | and all good wishes for the New Year | from’. No. 3, price 1s.]

*The shortest day.* [Christmas greeting. Woodstock, [1954]. 140 × 190 mm. Pp. [1–4]. Wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan (see Morgan 17). Type: Gill Sans, Perpetua and Felicity. A proof of the engraving, titled ‘in the barn’, is in Box 26. The same image was sold from 1955 as a single sheet. No. 4, price 1s. RGP]

‘*Ring, happy bells, across the snow.*’ [Christmas greeting. Woodstock, [1954]. 150 × 120 mm. Pp. [1–4]. Two-colour drawing (118 × 103 mm) of church and setting sun by Alison McKenzie. Type: Monoline, Perpetua and Felicity. Orange and grey (rather garish). No.

5, price 10d.]

[Gervase Markham]. *A seventeenth-century receipt for Banbury cakes ...* [Greeting. Woodstock, [1954]. 155 × 115 mm. Pp. [1–4]. Page [3] bears a vignette drawing (39 × 44 mm) of the duckpond at ‘Wroxton, near Banbury’ by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Black and orange-red. Page [1] is typographical. The recipe is said to be from the ‘*English Housewife, 1683*’. No. 6, price 10d.]

John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954]. 120 × 145 mm. Pp. [1–4]. Wood-engraving (39 × 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue. No. 7, price 8d.]

J. M. Shelmerdine. *As knows the squirrel ...* [Christmas greeting. Woodstock, [1954]. 155 × 120 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner. Type: Perpetua and Felicity. Dark brown. Page [3] also bears a vignette (22 × 47 mm) of a stag by Pinner. Reprinted with a slightly revised text in 1955 as a birthday card. The same text was later(?) used with a different illustration. No. 8, price 8d.]

*A countryman’s Christmas Eve.* [Christmas greeting. Woodstock, [1954]. 100 × 120 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. The same image was used for *A white Christmas*. No. 9, price 6d.]

*God rest you merry, gentlemen ...* [Christmas greeting. Woodstock, [1954]. 100 × 125 mm. Pp. [1–4]. Wood-engraving (39 × 89 mm) of carol singers by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Dark blue. The same block was used earlier for *If unmelodious was the song ...* No. 10, price 6d.]

William Dunbar. *My friend, God give to thee guid grace ...* [Christmas greeting. Woodstock, [1954]. 115 × 90 mm. Pp. [1–4]. Two colour drawing (62 × 45 mm) of thistle by Alison McKenzie. Type: Perpetua and Felicity. Grey and purple. Plate-sunk card. No. 11, price 6d.]

*Seasons greetings and best wishes ...* [Christmas greeting. Woodstock, [1954]. 90 × 115 mm. Pp. [1–4]. Drawing (53 × 75 mm) of farmyard at Ablington by Iain Macnab, with a second drawing (22 × 43 mm) of farmstead amid trees by Macnab on page [4]. Type: Perpetua and Felicity. Plate-sunk card. No. 12, price 6d.]

*Welcome Yule! The season’s greetings and good wishes.* [Christmas greeting. Woodstock, [1954]. 80 × 110 mm. Pp. [1–4]. Wood-engraving (46 × 77 mm) of Yule log by Gwenda Morgan. Type: Felicity. Red. No. 13, price 6d.]

[Four leaves, each bearing three single-leaf Christmas greetings. Marked in white ink manuscript bottom right ‘N<sup>o</sup>. 14. | Packet of 12 | assorted cards | 4/=‘ and bottom left ‘drawings by Iain Macnab’. Each card is 115 × 90 mm and bears a Christmas greeting in Perpetua and a different vignette by Macnab. Printed in black, dark grey or brown. Apparently blank on versos. The vignettes are: Oxford rooftops with Radcliffe Camera (50 × 52 mm); sketch of Christ Church (46 × 32 mm); rustic bridge, the Coln at Bibury (33 × 55 mm); duckpond at Wroxton (39 × 44 mm); rustic bridge at Arlington Mill, Bibury (40 × 55 mm); rustic track (31 × 46 mm); rustic street (37 × 46 mm); Rawcot Bridge (45 × 50 mm); Stanway church (35 × 51 mm); farmer with buckets in farmyard (37 × 51 mm); college cloister (36 × 40 mm); and Butter Cross at



Witney (45 × 55 mm)]

[Leaf bearing six cards with title in white ink top right 'N<sup>o</sup>. 15. 1/= the set of 6'. Each is 60 × 90 mm and bears a vignette drawing top left. The subjects are: putto with trumpet by Erna Pinner(?) (37 × 9 mm), in orange; farm buildings by Iain Macnab (22 × 43 mm), in black; squirrel by Erna Pinner (33 × 26 mm), in brown; seal by Erna Pinner (36 × 29 mm), in grey; Tudor one-man band by Iain Macnab (33 × 20 mm), in red; and bear-cub by Erna Pinner (27 × 31 mm), in blue]

[Leaf with manuscript divisional title in white ink: 'Postcards / 4<sup>p</sup> each'.

[Leaf bearing two postcards, numbered 16 and 17 and identified as 'Drawings by Gwenda Morgan':]

John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947, repr. 1954]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Dark purple and black. Also bears a text by Sir Thomas More 'As for Rosemary, I lette it run all over | my garden walls ...' concluding 'IN REMEMBRANCE & FRIENDSHIP']

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948, repr. 1954]. 140 × 90 mm. Scaperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. Pink-red and black. The text is from Spencer's *Things new and old* (1658)]

[Leaf bearing two postcards, numbered 18 and 19 and identified as 'Drawings by Gwenda Morgan':]

*No heart can think, no tongue can tell, the virtues of the Pimpernell ...* [Postcard. Woodstock, [1954]. 140 × 90 mm. Scaperboard drawing (77 × 63 mm) of pimpernell by Gwenda Morgan (see Z118). Type: Gill Sans, Perpetua and Felicity. Orange and black. Also bears a text 'from 17th-century Herbals'. This appears to be a revised version of a card first printed in 1947]

*Of cucumbers, a dream of cucumbers means ...* [Postcard. Woodstock, [1948?, repr. 1954]. 140 × 90 mm. Scaperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark green and black]

[Leaf bearing two postcards, numbered 20 and 21 and each identified as with 'Wood-engraving by Iain Macnab':]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951, repr. 1954]. 140 × 90 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a 'Scots Rhyme'. RGP]

*The hornigolloch is an awesome beast ...* [Postcard. Woodstock, [1953, repr. 1954]. 140 × 90 mm. Wood-engraving (78 × 67 mm) of earwig on leaf by Iain Macnab. Type: Perpetua and Felicity. Dark brown and black. The text is said to be a 'Scots Rhyme'. RGP]

[Leaf bearing two postcards, numbered 23 and 22 and each identified as with 'Drawing by Iain Macnab':]

*The cat's song ...* [Postcard. Woodstock, [1948, repr. 1954]. 140 × 90 mm. Drawing (52 × 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pale grey and black]

*There's lots of ways of doing things ...* [Postcard. Woodstock, [1954]. 140 × 90 mm. Drawing (81 × 63 mm) of labourer and tramp by Iain Macnab. Type: Perpetua and Felicity. Dark green and black. Said to be an 'Aberdeenshire Rhyme']

[Leaf bearing two postcards, numbered 25 and 24 and identified as with 'drawings by Iain Macnab':]

[Gervase Markham]. *Winter cough-cure, take aquavitaie and salt ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (31 × 57 mm) of rustic buildings by Iain Macnab. Type: Monoline and Gill Sans. Dark grey and black. Text is from the 'English House-Wife, 1683']

*Cokyntryce, take a capoun, and skald hym ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (29 × 84 mm) of cook preparing Cockentrice by Iain Macnab (see Z125). Type: Perpetua and Gill Sans. Red and black]

[Leaf bearing three postcards, numbered 26–28 and identified as with 'Drawings by Erna Pinner':]

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1954]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman. Orange and black]

William Shakespeare. *Their heads are hung, with ears that sweep away the morning dew.* [Postcard. Woodstock, [1947, repr. 1954]. 140 × 90 mm. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Friendship maketh a fair day*]

*The cow, four stiff standers ...* [Postcard. Woodstock, [1953, repr. 1954]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity (verso not seen). Dark brown and black. The text is said to be an 'Old Rhyme'. Also printed as a Christmas greeting]

[Leaf bearing two postcards, numbered 29 and 30 and identified as with 'Drawings by Alison McKenzie':]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950, repr. 1954]. 140 × 90 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua, Felicity and Gill Sans. Blue-green and black]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953, repr. 1954]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English (verso not seen). Dark red and black]

[Leaf bearing two postcards, numbered 31 and 32 and identified as with 'Drawings by Betty Miller and Iain Macnab':]

*It takes four characters to make the perfect salad ...* [Postcard. Woodstock, [1954]. 140 × 90 mm. Drawing (50 × 51 mm) of salad in a bowl by Betty Miller. Type: Perpetua and Felicity (verso not seen). Green and black. The text is said to be a '(A Spanish Saying)']

*English weather.* [Postcard. Woodstock, [1954]. 140 × 90 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua. Dark grey and black. The same image was used for *Christmas weather* from 1952, *Talk of the weather* in the 1950s, and *Ye olde Englysshe Chrystmasse* from 1937]

[Leaf bearing:]

*Sampler set in Eric Gill's Perpetua ...* [Single sheet. Woodstock, 1954. 355 × 255 mm (trimmed here to 335 × 240 mm, to fit sample book). Type-specimen of Perpetua and Felicity, printed in red and black, beginning with an alphabet of capitals. Decorated with vignettes of a stag (20 × 47 mm), a porcupine (24 × 34 mm) and a bee (16 × 19), the first two by Erna Pinner, the last by Gwenda Morgan. The text is a collection of quotations in English, French, Italian, German, and Latin, edited by JMS]

[Leaf bearing:]

*The Samson Press ... hand-printed Christmas cards, 1954 ...* [General prospectus. Woodstock, 1954. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Decorated with two ATF ornaments of a Christmas tree. General advertisement for Christmas greetings]

[Final leaf, bearing the manuscript note in white ink that 'The planning, typography and setting | of these cards, as well as the press- | work, is by | [in the form of a signature 'J. M. Shlemerdine']']

## Box 14

[Sample books for 1955 and 1956–1957, as follows:]

[Sample book of Christmas greetings, postcards and larger single sheet prints, 1955. An album bound in black artificial leather, 240 × 330 mm, with black leaves. Held together with two posts. With the ink manuscript label ‘1955’, once on the spine or front board but now detached and loosely inserted. On the front pastdown is the printed identification of this as ‘The [script ‘Event’] Series. No. 108 Re-fills & Extension Posts available [manufacturer’s device] | British Made’. Contains:]

[Manuscript title-page in white pencil ‘*The Samson Press / Woodstock, Oxon. / [flourish] Hand-printing / All the cards in this book were / devised, set and printed by / J. M. Shelmerdine [flourish]*’ with the date ‘1955’ in yellow pencil top right]

*The Columbian hand-press which actually is the Samson Press ...* [Single sheet. [Woodstock, 1954?]. 210 × 145 mm. Drawing (146 × 118 mm) of Columbian by Iain Macnab (see Z109). Type: Felicity]

*Hand-printing is still practised at the Samson Press ...* [Announcement. Woodstock, [1954?]. 210 × 145 mm. Type: Perpetua. Single sheet describing the work and history of the SP. First(?) impression (see Box 3)]

The following leaves bear Christmas greetings etc. numbered 1–14 and 26 and with the artist identified and the price given in white ink:]

*Merry company shortens the road.* [Christmas greeting. Woodstock, [1955]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of highwaymen attacking coach by Gwenda Morgan. Type: Perpetua. Dark brown and Green. Originally published as Christmas through the ages 7, although this series had been abandoned by 1955. No. 1, price 1s.3d.]

William Congreve. *New year’s eve, the hautboys who playd to us last night ...* [Christmas greeting. Woodstock, [1955]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua and Felicity. Dark blue and dark red. Originally published as Christmas through the ages 6, although this series had been abandoned by 1955. No. 2, price 1s.3d.]

Robert Burns. *Cauld blows the wind frae east to west ...* [Christmas greeting. Woodstock, [1955]. 185 × 125 mm. Pp. [1–4]. Drawing (37 × 75 mm) of winter trees by Iain Macnab, with a vignette (20 × 29 mm) of trees by Macnab on page [4]. Type: Perpetua and Felicity. The drawing on page [1] is hand-coloured in pale blue and brown. No. 3, price 10d.]

*Speed you well through the coming year ...* [Christmas greeting. Woodstock, [1955]. 120 × 180 mm. Pp. [1–4]. Drawing (86 × 163 mm) of two running horses by Erna Pinner (see Z69), with a vignette (30 × 43 mm) of a rearing horse by Pinner on page [4]. Type: Perpetua and Felicity. Dark grey on pale blue card. No. 4, price 9d.]

S. T. Coleridge. [paragraph] *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1955]. 155 × 120 mm. Pp. [1–4]. Wood-engraving (64 × 83 mm) of winter

scene by Gwenda Morgan, with a vignette wood-engraving (20 × 52 mm) of a robin on a branch by Morgan on page [3]. Type: Perpetua and Felicity. No. 5, price 9d. RGP]

*A winter's tale, pussie by the fireside ...* [Christmas greeting. Woodstock, [1955]. 125 × 135 mm. Pp. [1–4]. Drawing (101 × 97 mm) of long-haired cat by Erna Pinner (see Z79), with a vignette (26 × 30 mm) of a cat on page [3]. Type: Perpetua and Felicity. Grey and black with the cat's eyes hand-coloured in yellow. No. 6, price 9d.]

*How happy were those days of old ...* [Christmas greeting. Woodstock, [1955]. 130 × 110 mm. Pp. [1–4]. Two-colour drawing (114 × 83 mm) of chef by Ailsa Craig (see Z104), with a calligraphic vignette (27 × 19 mm) of jester's head on page [3]. Type: Perpetua and Felicity. Pink and black. The text is said to be 'Anon. 1709'. No. 7, price 9d.]

*And for the joy of this great birth ...* [Christmas greeting. Woodstock, [1955]. 115 × 115 mm. Pp. [1–4]. Two-colour drawing (72 × 75 mm) of shepherds worshipping star within a circular frame by Alison McKenzie. Type: Perpetua and Felicity. Black and pale brown. The text is said to be an 'Old Carol'. Same illustration was later used for *May the roads ...* No. 8, price 8d.]

P. B. Shelley. – *The immortal sun who, borne by heavenly steeds ...* [Christmas greeting. Woodstock, [1955]. 95 × 125 mm. Pp. [1–4]. Drawing (75 × 101 mm) of two running horses by Erna Pinner (cf. Z67). Type: Felicity and Perpetua. The text is from Shelley's 'Homer's hymn to the sun'. No. 9, price 6d.]

*The seasons alter: hoary-headed frosts ...* [Christmas greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (70 × 44 mm) of rose by Alison McKenzie. Type: Felicity. Grey and pink. Plate-sunk card. Same image also used for *Unkempt about those hedges ...* No. 10, price 6d.]

*It is good to climb mountains ...* [Christmas greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Drawing (48 × 56 mm) of tree and mountains by Iain Macnab, with a similar vignette (26 × 27 mm) on page [3] (see Z120, Z121). Type: Felicity. Plate-sunk card. Text: 'Smooth be your path | through the coming year ...'. Also issued as a postcard. No. 11, price 6d.]

*Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Robin's breast hand-coloured. This is a new setting of the card first printed in 1949. No. 12, price 6d.]

*Gyngerbrede take a quart of hony ...* [Christmas greeting. Woodstock, [1955]. 130 × 80 mm. Pp. [1–4]. Drawing (38 × 50 mm) of bread on breadboard by Betty Miller. Type: Perpetua and Felicity. With an ATF ornament of a candle on page [4]. The text is said to be '15TH CENTURY'. No. 13, price 6d. RGP]

*Christmas greetings and every good wish ...* [Christmas greeting. Woodstock, [1955]. 80 × 95 mm. Pp. [1–4]. Wood-engraving (48 × 66 mm) of village scene with duckpond by Gwenda Morgan (called 'Landscape with windmill' in Box 26; Morgan 28). Type: Perpetua and Felicity. Dark grey, red-brown and black. The wood-engraving is printed within a typographical border. A variant has the text 'CHRISTMAS GREETINGS | and best wishes from'. No. 14, price 6d.]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1954, repr. 1955]. 225 × 145 mm. Pp. [1–4]. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Red-brown. No. 26, price 1s. There is also a note in white ink that the same is available ‘(As a | Calendar | 2/6) 26B’]

[Leaf bearing three cards with typed label reading ‘Greetings Cards | for any occasion | 6d each’:]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, pink and black. In some copies (at least) the illustration is erroneously attributed to Erna Pinner. The same illustration was also used for *The seasons alter ...*]

Robert Burns. *And here’s to them that wish us weel ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, mauve and black. Pale grey card]

*Oak leaves: these betoken good health ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, red-brown and black. The text is said to come ‘*From a Victorian Album*’]

[The following three leaves bear single-sheet prints numbered 27–29 and priced in white pencil bottom right:]

John Milton. *The swan, with arched neck ...* [Single sheet. [Woodstock, 1955]. 255 × 185 mm. [1] leaf. Two-colour drawing (154 × 135 mm) of ‘*Swans at Blenheim*’ by Erna Pinner. Type: Felicity. Dark blue, pale grey and black. Verso not seen. The same image used for *Happy days roll onward ...* No. 27, price 5s.]

*The zodiac, the ram, the bull ...* [Single sheet. [Woodstock, 1955]. 250 × 190 mm. [1] leaf. Two-colour drawing (123 × 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua. Pink and black. Verso not seen. Same illustration was used for a Christmas greeting, for *Prosper you well ...* and *Prosper your comings and your goings ...* and for a single-sheet version of the same print. No. 28, price 4s.6d.]

*The shortest day.* [Single sheet. [Woodstock, 1955]. 190 × 250 mm. [1] leaf. Wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan. Type: Gill Sans. J. B. Green(?) hand-made paper. Verso not seen. A proof of the engraving, titled ‘in the barn’, is in Box 26; the same image was used for a Christmas card from 1954. No. 29, price 3s. with the note ‘Or mounted as a Calendar, 4/6’]

[The following leaves are largely unnumbered and bear miscellaneous items, sometimes with typed slips giving descriptions and prices:]

*Here we come blowing our trumpet ...* [General prospectus. Woodstock, 1955. 145 × 115 mm. Pp. [1–4]. Drawing (75 × 49 mm) of Tudor one-man-band by Iain Macnab, plus a small (20 × 22 mm) calligraphic image of a pen and scroll on page [2]. Type: Perpetua and Felicity. General advertisement for Christmas greetings, noting the Press’s ‘Twenty-fifth

Anniversary Display'. Described in yellow pencil as 'Circular for 1955' and 'Hand-set | machine-printed']

*House-blessing, Saint Francis and Saint Benedight ...* [Single sheet. Woodstock, [1955]. 250 × 155 mm. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie printed on a pink ground. Type: Perpetua and Felicity. Pink and black. Uses the same illustration and text as a Christmas greeting first published in 1954]

A. D. Godley. *Motor bus*. [Single sheet. [Woodstock, 1955]. 250 × 160 mm. Drawing (65 × 103 mm) of don perturbed by omnibus by Iain Macnab printed on a pale orange linocut ground. Type: Perpetua and Felicity. Pale orange and black. Signed 'A. D. Godley. *January 1914*'. Described in a typed note on the verso of the foregoing leaf as 'Rhyme-Sheet on thick board | Drawing by Iain Macnab. 2/-'. Mais mentions that this was being printed at the time he visited the Press, partly using a linocut]

J. M. Shelmerdine. *As knows the squirrel ...* [Birthday greeting. Woodstock, [1955]. 160 × 130 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner. Type: Perpetua and Felicity. Red-brown and black. Originally published as a Christmas card in 1954. The text has been revised (birthday for Christmas), and the illustration is wrongly said to be a '*Wood-engraving by M. A. Carter ...*'. Price 9d.]

*Bibles, bellows & boots, godly bukes & grinding stones, trousers, testaments & tea kettles. Everything bought and sold ...* [Birthday greeting. Woodstock, [1955]. 115 × 150 mm. Pp. [1–4]. Drawing (81 × 114 mm) of a shop-front by Iain Macnab (see Z4). Type: Felicity. Text: '*May all that you lack be yours ...*'. Printed as a Christmas greeting in 1949 (with an additional vignette) and as a postcard in 1950. Price 8d.]

[Leaf bearing two 'POSTCARDS (Maximum permitted size) ...', priced at 6d. each:]

William Shakespeare. *Daffadils, that come before the swallow dares ...* [Postcard. Woodstock, [1955]. 150 × 105 mm. Wood-engraving (86 × 72 mm) of flowers (daffodil prominent top left) by Gwenda Morgan. Type: Perpetua and Felicity. Dark green. Verso not seen. The same block was also used for *Thus with the year ...* and *And in green underwood*]

*Six herbs picked from various old herbals*. [Postcard. Woodstock, [1955]. 150 × 105 mm. Wood-engraving (45 × 77 mm) of six herbs by Gwenda Morgan (Morgan 35 dated 1950). Type: Perpetua and Felicity. Dark green. Verso not seen]

[Leaf bearing two 'POSTCARDS (Maximum permitted size) ...', priced at 6d. each:]

[Two riders on horseback by Stanislaus Brien. Postcard. Woodstock, [1955]. 150 × 105 mm. Sketch (126 × 90 mm) of two riders by Brien. Verso not seen]

Richard Brindsley Sheridan. *The seasons, January snowy ...* [Postcard. Woodstock, [1950, repr. 1955]. 150 × 105 mm. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua and Felicity. Dark green. Verso not seen]

[Leaf bearing two 'POSTCARDS (Maximum permitted size) ...', priced at 6d. each:]

*Spare the rod and spoil the child ...* [Postcard. Woodstock, [1951, repr. 1955]. 150 × 105 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see

W2). Type: Perpetua and Felicity. Said to be a '*Scots Rhyme*'. Verso not seen]

*Ah! then be mine the nobler part ...* [Postcard. Woodstock, [1955]. 150 × 105 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pink and black. The text is said to be by an 'ANONYMOUS YOUNG LADY, 1829'. Also printed as Christmas greeting. Verso not seen]

[Leaf bearing three smaller postcards, priced at 4d. each:]

*Build your fences ...* [Postcard. Woodstock, [1946, repr. 1954]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans. Red. Verso not seen]

*The cow, four stiff standers ...* [Postcard. Woodstock, [1953, repr. 1955]. 140 × 90 mm. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity. Dark brown. The text is said to be an '*Old Rhyme*'. Also printed as a Christmas greeting. Verso not seen]

*Quand trois poules vont aux champs ...* [Postcard. Woodstock, [1955]. 140 × 90 mm. Three drawings (55 × 33, 37 × 48 and 35 × 32 mm) of chickens by Stanislaus Brien (see Z82–Z84). Type: Perpetua. Dark brown. Verso not seen]

[Leaf bearing three smaller postcards, priced at 4d. each:]

[Gervase Markham]. *To speak then of the outward & active knowledges ...* [Postcard. Woodstock, [1955]. 140 × 90 mm. Drawing (32 × 64 mm) of three Tudor cooks and noblewoman by Iain Macnab. Type: Perpetua and Felicity. The text is said to have been taken from '*The English House-wife, 1615*'. Verso not seen]

*Cokyntryce, take a capoun, and skald hym ...* [Postcard. Woodstock, [1953, repr. 1955]. 90 × 140 mm. Drawing (29 × 84 mm) of cook preparing Cockentrice by Iain Macnab (see Z125). Type: Perpetua and Gill Sans. Dark red. Verso not seen]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953, repr. 1955]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English. Dark red. Verso not seen]

[Leaf bearing three smaller postcards, priced at 4d. each:]

William Shakespeare. *Here's flowres for you: hot lavender ...* [Postcard. Woodstock, [1953, new ed. 1955]. 140 × 90 mm. Wood-engraving (86 × 62 mm) of lavender, mint, savory, marjoram and marigold by Gwenda Morgan. Type: Perpetua and Felicity. Dark green. The type has been reset since 1953. Verso not seen]

*The virtues of the Pimpernell, to mitigate pain ...* [Postcard. Woodstock, [1955]. 140 × 90 mm. Scraperboard drawing (77 × 63 mm) of pimpernell by Gwenda Morgan (see Z118). Type: Perpetua, Felicity and Gill Sans. Dark red. The text is said to be only from the '*17th Century*'. This is another revision of the card first printed in 1947]

Sir Thomas Browne. *In garden delights ...* [Postcard. Woodstock, [1948, repr. 1955]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of a garden by Gwenda Morgan. Type:



Perpetua and Felicity. Green. Also bears a text from ‘*Gerard’s Herball, 1579* [sic]’.  
Verso not seen]

[Leaf bearing three smaller postcards, priced at 4d. each:]

Charles Lamb. [*paragraph*] *Summer has set in with its usual severity ...* [Postcard. Woodstock, [1955]. 90 × 140 mm. Drawing (32 × 100 mm) of people caught in a gale by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Dark green and black. The text also includes a sentence by Sidney Smith. The same illustration was also used for *We are all well and keep large fires ...* (the text by Smith)]

*Song for a wet season, the south wind brings wet weather ...* [Postcard. Woodstock, [1955]. 140 × 90 mm. Drawing (69 × 76 mm) of weathercock by Alison McKenzie. Type: Perpetua. The same image was used in 1956 for *Shrill’s the wind ...* Verso not seen]

*English weather.* [Postcard. Woodstock, [1954, repr. 1955]. 140 × 90 mm. Scaperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua. The same image was used for *Christmas weather* from 1952, *Talk of the weather* in the 1950s, and *Ye olde Englysshe Chrystmasse* from 1937. Verso not seen]

[Leaf bearing two smaller postcards numbered 21 and 22, unpriced:]

Tobias Smollett. *Hard by, in the fields called the links ...* [Postcard. Woodstock, [1950, repr. 1955]. 140 × 90 mm. Drawing (70 × 64) of golfers by Iain Macnab. Type: Perpetua and Gill Sans. Dark green. Text attributed to ‘SMOLLET 1771’. Verso not seen]

*Rules for bell-ringers.* [Postcard. Woodstock, [1950, repr. 1955]. 90 × 140 mm. Drawing (77 × 57 mm) of bell-ringers by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Red. The main text is a ‘*Cornish Rhyme, 18th Century*’. Verso not seen]

[Leaf bearing two smaller postcards numbered 17 and 18, unpriced:]

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948, repr. 1955]. 140 × 90 mm. Scaperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. Green. The text is from Spencer’s *Things new and old* (1658). Verso not seen]

Sir John Mandeville. *He that berethe a braunch on him thereoffe ...* [Postcard. Woodstock, [1950, repr. 1955]. 90 × 140 mm. Scaperboard drawing (29 × 89 mm) of whitethorn bough by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark green. Text is ‘OF THE WHITE THORN | SIR JOHN MAUNDEVILLE 1356’]

[Leaf bearing three smaller postcards, priced at 4d each:]

*The hornigolloch is an awesome beast ...* [Postcard. Woodstock, [1953, repr. 1955]. 140 × 90 mm. Wood-engraving (78 × 67 mm) of earwig on leaf by Iain Macnab. Type: Perpetua and Felicity. Dark brown and black. The text is said to be a ‘*Scots Rhyme*’. Verso not seen]

*There’s lots of ways of doing things ...* [Postcard. Woodstock, [1954, repr. 1955]. 140 × 90 mm. Drawing (81 × 63 mm) of labourer and tramp by Iain Macnab. Type: Perpetua and

Felicity. Dark green and black. Said to be an '*Aberdeenshire Rhyme*'. Verso not seen]

*There was a wee bit mousikie ...* [Postcard. Woodstock, [1946, repr. 1955]. 140 × 90 mm. Drawings (60 × 67 mm and 16 × 45 mm) of a long-haired cat and a mouse by Pinner (see Z80 and Z95). Type: Perpetua. Grey. Verso not seen]

[Leaf bearing:]

[J. M. Shelmerdine]. *Litter lamentation ... rubbish everywhere!* [Single sheet. [Woodstock, 1955]. 240 × 160 mm. Drawings (64 × 38 and 62 × 35 mm) of a teddy boy and littering family by Iain Macnab (see Z131 and Z132). Type: Perpetua and Felicity. Hand-set at SP and printed in at least two impressions, one by hand (copies sold at 6d. each) and the other commercially printed in large numbers (the announcement for 1956 states 'We have now had a large edition machine-printed, for sale at a very low price, without profit to ourselves - a contribution towards a cleaner, tidier land ... Price 1s.9d. a dozen or 12s.6d. a hundred'). Copies of the former are on card (240 × 160 mm) and bear no imprint (as in this example). Copies of the latter are on thin paper but in a larger format (255 × 180 mm) and have 'Devised and published at the Samson Press, Woodstock. Drawings by Iain Macnab. Copyright reserved.' at the foot. The text was inspired in part by a National Trust report of 1955, and copies were sold through the Trust's newsletter. See also Boxes 20 and 43]

[Final leaf with note in white ink 'Everything in this album was planned, set, and | printed by J.M. Shelmerdine'.

[Sample book of Christmas greetings, postcards and larger single sheet prints, 1956–1957. An album bound in black artificial leather, 260 × 310 mm, with black leaves. Held together with two posts. With the ink manuscript label '1956–7' on the spine. On the rear pastdown is the printed identification of this as 'THE | ADRIANA | PHOTOGRAPH ALBUM FROM | THE [script 'Apsley'] SERIES'. The samples in this book are unnumbered, but identified in yellow pencil with the year and price, and other notes (usually naming the artists). Contains:]

[Leaf bearing title in yellow pencil 'Samson Press | 1956–7', with '1956' on verso]

*May the roads rise with you ...* [Christmas greeting. Woodstock, [1956]. 165 × 190 mm. Pp. [1–4]. Drawing (120 × 165 mm) of a lane with pollarded willows, signed by Stanislaus Brien and dated 2 December 1942 (see Z61). Type: Felicity. Text: '*The peace and goodwill of Christmas ...*'. ATF ornament of leaves on page [3]. This drawing was sometimes described as 'A road in East Anglia'. From 'The Caprons ...' and stamped 'PROOF | ONLY'. Price 1s.3d.]

William Shakespeare. *When icicles hang by the wall.* [Christmas greeting. Woodstock, [1956]. 205 × 95 mm. Pp. [1–4]. Three wood-engravings, one showing a snowy country scene (32 × 39 mm), and two (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot, all by Iain Macnab (the last two printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Black, with a border around the first wood-engraving in yellow. A variation on the card first printed in 1952. Price 1s.]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39).

Type: Perpetua and Felicity. Mais records that 500 copies were printed of the first impression of a verse by Herrick with illustration by Morgan; this is either this item or the *Grange*. Price 1s.]

*Greetings and all good wishes for Christmas ...* [Christmas greeting. Woodstock, [1956]. 120 × 175 mm. Two-colour drawing (86 × 148 mm) of angels, bells and robins around a Christmas tree, within a border, by Alison McKenzie, with a further vignette of a Christmas tree (42 × 27 mm, repeating the same tree motif) on page [3]. Type: Perpetua and Felicity. Dark red and grey. The same illustrations were used for *May you and all your kinsfolk ...* Price 10d.]

*Welcome Yule, thou merry man ...* [Christmas greeting. Woodstock, [1956]. 125 × 150 mm. Two-colour calligraphic text (94 × 128 mm) by Ailsa Craig (see Z102), with a vignette (20 × 13 mm) of a hanging lantern by Craig on page [3]. Type: Perpetua and Felicity. Black and brown. The text is said to be a '15th. century carol.' Price 10d.]

*And all the bells on earth shall ring ...* [Christmas greeting. Woodstock, [1956]. 145 × 125 mm. Pp. [1–4]. Drawing (126 × 109 mm) of church within reversed-out border of bells and steeples by Alison McKenzie. Type: Felicity. Blue-grey and black. With an ATF ornament of bells on page [3]. Price 10d.]

*Arise, and take the young child ...* [Christmas greeting. Woodstock, [1956]. 120 × 140 mm. Pp. [1–4]. Wood-engraving (65 × 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Wood-engraving printed within a border of stars, broken by the caption. Also includes a verse by Richard Zouche, 'HE who directs the sparrow's tender flight ...'. A variant of the card printed in 1953. Price 10d.]

John Stow. *Of the quintain ...* [Christmas greeting. Woodstock, [1956]. 125 × 150 mm. Pp. [1–4]. Drawing (97 × 126 mm) of medieval joust by Iain Macnab, with a calligraphic ornament (an ATF ornament?) on page [3]. Type: Old English and Felicity. Text is from 'Stowe's [sic] Survey of London. 1603'. Price 8d.]

[Leaf bearing two cards, each priced at 6d.:]

*Londoner's Christmas.* [Christmas greeting. Woodstock, [1956]. 125 × 100 mm. Pp. [1–4]. Drawing (107 × 75 mm) of vase of flowers on a window sill with London beyond by William Kermode. Type: Perpetua and Felicity. Printed on pale orange card. Text: 'To bring you a | Christmas greeting ...']

*Shrill's the wind and chill's the rain ...* [Christmas greeting. Woodstock, [1956]. 125 × 100 mm. Pp. [1–4]. Drawing (69 × 76 mm) of weathercock by Alison McKenzie. Type: Perpetua and Felicity. Printed on pale grey card. Text: 'To bring you a | Christmas greeting ...'. The same image was used for *Song for a wet season* in 1955]

[Leaf bearing two cards, each priced at 6d.:]

*May all your geese be swans.* [Christmas greeting. Woodstock, [1956]. 140 × 95 mm. Pp. [1–4]. Drawing (95 × 64 mm) of a goose by Stanislaus Brien, plus a calligraphic image (16 × 24 mm) of a swan on page [3]. Type: Perpetua and Felicity. Black with a typographical border in brown]

Samuel Pepys. *A highly successful party*. [Christmas greeting. Woodstock, [1956]. 130 × 95 mm. Pp. [1–4]. Calligraphic ornaments of a candle (26 × 11 mm) and hanging lantern (20 × 13 mm) probably by Ailsa Craig. Type: Perpetua and Felicity. Red and black. From Pepys' *Diary* for 1667. Also includes a text by John Selden, 'Whilst you are upon Earth ...']

[Leaf bearing two cards, each priced at 6d.:]

*Fanfare for spring*. [Christmas greeting. Woodstock, [1956]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (46 × 57 mm) of snowdrops by M. A. Carter. Perpetua and Felicity. Plate-sunk card. With an ATF ornament of a candle on page [3]. Uses Bernhardt ornaments on page [1]. The wood-engraving had previously been used for *Amid the whiteness of the snow*. From 'Little Hempstead ...' and stamped 'PROOF | ONLY']

*So speed you well ...* [Christmas greeting. Woodstock, [1956]. 80 × 130 mm. Pp. [1–4]. Drawing (61 × 110 mm) of two running horses by Erna Pinner. Type: Felicity. Printed in black and white on red card. From Pamela Frankau]

The following leaves bear single cards and greetings, priced in yellow pencil:]

Christopher Marlowe. *Horses that guide the golden eye ...* [Christmas greeting. Woodstock, [1956]. 100 × 135 mm. Pp. [1–4]. Drawing (74 × 101 mm) of two horses running towards the viewer by Erna Pinner. Type: Perpetua and Felicity. Printed on pale blue card. Also available as a birthday greeting. Price 6d.]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956]. 205 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Gilt-edged card. Text on page [2]: '[paragraph] To make Plumm Pottage ...'. Decorated with ATF ornaments of grapes. From Manor House Hotel, Moreton-in-Marsh. Described in yellow pencil as 'Private | Christmas Card']

*Ah! then be mine the nobler part ...* [Christmas greeting. Woodstock, [1955]. 185 × 125 mm. Pp. [1–4]. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab, with a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. Type: Perpetua and Felicity. Pink and black. The text is said to be by an 'ANONYMOUS YOUNG LADY, 1829'. Also printed as a postcard/corresp. card. From Sylvia Gray, Bay Tree Hotel, Burford. Described in yellow pencil as 'Private Card ...']

*An impression of Old Woodstock*. [Christmas greeting. Woodstock, [1956]. 120 × 155 mm. Pp. [1–4]. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Felicity. Black with a typographical border in blue. Text: '*To bring you a Christmas greeting ...*'. With an ATF ornament of a bell on page [3]. The same illustration was used for *Old Woodstock in 1946 ...* From Blanche Whitlock. Described in yellow pencil as 'Private Card']

*An impression of Woodstock*. [Christmas greeting. Woodstock, [1956]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (77 × 115 mm) of the Old Town House, Park Street, Woodstock (view from SP window looking east) with Town Hall to the right, by Iain Macnab. Type: Felicity. Grey and black, with a typographical border in pink. With an ATF ornament on page [3]. The same wood-engraving was used for a postcard from 1952. From Colonel

and Mrs A. J. Kerry. Described in yellow pencil as 'Private Card']

*To bring you greetings this Christmas morning ... from Little Lane Cottage.* [Christmas greeting. Woodstock, 1956. 160 × 130 mm. Pp. [1–4]. Calligraphic text and drawing (121 × 104 mm) of cockerel by Betty Miller. Type: Felicity. Printed on pale grey card, the fold at the top edge. From Betty and Innes Miller. Described in yellow pencil as 'Private Card']

[J. M. Shelmerdine]. *Litter lamentation ... rubbish everywhere!* [Single sheet. [Woodstock, 1955 issued 1956?]. 240 × 160 mm. Drawings (64 × 38 and 62 × 35 mm) of a teddy boy and littering family by Iain Macnab (see Z131 and Z132). Type: Perpetua and Felicity. Hand-set at SP and printed in at least two impressions, one by hand (copies sold at 6d. each) and the other commercially printed in large numbers (the announcement for 1956 states 'We have now had a large edition machine-printed, for sale at a very low price, without profit to ourselves - a contribution towards a cleaner, tidier land ... Price 1s.9d. a dozen or 12s.6d. a hundred'). Copies of the former are on card (240 × 160 mm) and bear no imprint (as here). Copies of the latter are on thin paper but in a larger format (255 × 180 mm) and have 'Devised and published at the Samson Press, Woodstock. Drawings by Iain Macnab. Copyright reserved.' at the foot. The text was inspired in part by a National Trust report of 1955, and copies were sold through the Trust's newsletter. This copy is dated '1956' in yellow pencil but is probably one of the many copies printed in the previous year. See also Box 20 and SB55]

*Spring, summer, autumn, swift the seasons fly ...* [General prospectus. Woodstock, 1956. 190 × 130 mm. Pp. [1–4]. Type: Perpetua, Felicity and Old English. Drawing (74 × 101 mm) of two horses running towards the viewer by Erna Pinner. With one ATF ornament on page [1]. A general advertisement for Christmas greetings, *Litter lamentation*, also, for the first time(?), 'At the same address, in Flora Grierson's shop ...', gloves, stoles, scarves, head-squares, bath towels, ties etc. on sale in FG's shop. Described in yellow pencil as 'Circular | for 1956 | Hand-set: machined']

The following items are all dated '1957' in yellow pencil:]

*A Westminster Christmas.* [Christmas greeting. Woodstock, [1957]. 165 × 190 mm. Pp. [1–4]. Scraperboard drawing (128 × 164 mm) of the Thames embankment by William Kermode. Type: Gill Sans italic, Perpetua and Felicity. Grey and black. With an ATF ornament on page [3]. Price 1s.3d.]

*Robert Herrick, his Grange or Private Wealth.* [Christmas greeting. Woodstock, [1957]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a shepherd and dog approaching a cottage (see W9), the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2). Type: Perpetua and Felicity. A proof of the engraving is in Box 26. Rough pencil designs dated 1950 in Box 31. See also SB56–57. Price 1s.3d.]

*Nay, nay, ivy! ... Holly beareth beris ...* [Christmas greeting. Woodstock, [1957]. 145 × 125 mm. Pp. [1–4]. Two-colour drawing (111 × 100 mm) of ivy and holly by Alison McKenzie. Type: Perpetua and Felicity. Green and black, with the holly berries hand-coloured in red. With an ATF ornament on page [3]. The main text is printed on page [2], with a greeting ('*Though winter blasts blow ne'er so high ...*') on page [3]. Price 10d.]

*And all the bells on earth shall ring ...* [Christmas greeting. Woodstock, [1956, repr. 1957]. 145

× 125 mm. Pp. [1–4]. Drawing (126 × 109 mm) of church within reversed-out border of bells and steeples by Alison McKenzie. Type: Felicity. Blue-grey and black. With an ATF ornament of bells on page [3]. Price 10d.]

*Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1957]. 155 × 125 mm. Pp. [1–4]. Linocut (127 × 107 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Printed on pale orange card. The text is said to be from the ‘COVENTRY MIRACLE PLAY’. A reduced version was also printed (see Boxes 15 and 29). Price 10d.]

Horace. *See how white and deep in snow ...* [Christmas greeting. Woodstock, [1957]. 145 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. With two ATF ornaments. Also bears a short quote from Catullus (‘What better gift has heaven ...’). The translation is by Flora Grierson. Price 8d.]

[Leaf bearing two smaller cards:]

*In a worde, the white hath routed the greene regiment ...* [Christmas greeting. Woodstock, [1957]. 130 × 105 mm. Pp. [1–4]. Drawing (85 × 79 mm) of a country lane overshadowed by trees within a thick-thin rule border by Iain Macnab, printed on a white ground. Type: Felicity. Black and white. Printed on pale blue card. Price 8d.]

Alexander Scott. *This good new year we hope, with grace of God ...* [Christmas greeting. Woodstock, [1957]. 80 × 125 mm. Pp. [1–4]. Two vignettes by Iain Macnab, one (35 × 50 mm) of a church, the other (22 × 49) of a house on a hillside. Type: Felicity. Printed on pale yellow card. From Coniston, Bridge of Weir, Renfrewshire. Price 6d.]

[Leaf bearing two smaller cards, each priced at 6d.:]

*Oakleaves: these betoken good health ...* [Greeting. Woodstock, [1955, repr. 1957]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. The text is said to come ‘*From a Victorian Album*’]

*Heads! [four stars] Here comes Christmas!* [Christmas greeting. Woodstock, [1957]. 70 × 145 mm. Pp. [1–4]. Wood-engraving (51 × 121 mm) of Santa in sleigh pulled by two reindeer by M. A. Carter. Type: Gill Sans italic and Felicity. Dark blue-grey. Text: ‘*To wish you a merry Christmas ...*’. A version of 1951 has the title *Here comes Christmas!* ...]

[Leaf bearing two smaller cards, each priced at 6d.:]

*Happy days be yours ...* [Christmas greeting. Woodstock, [1957]. 105 × 125 mm. Pp. [1–4]. Drawing (82 × 109 mm) of swimming duck by Stanislaus Brien. Type: Felicity. There is an ATF ornament of a bird on page [3]]

*God bless all his creatures - including you and me!* [Christmas greeting. Woodstock, [1957]. 80 × 190 mm. Pp. [1–4]. Drawing (55 × 166 mm) of three hedgehogs by Erna Pinner. Type: Perpetua and Felicity]

[The following leaves bear single cards, each marked ‘Private Card’ in yellow pencil:]

J. M. Shelmerdine. *As knows the squirrel ...* [Christmas greeting. Woodstock, [1957]. 160 × 125 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner, with a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. Type: Perpetua and Felicity. Red and black. From Manor House Hotel, Moreton-in-Marsh. Another variant of the card first printed in 1954]

*Smooth be your path and every prospect pleasing ...* [Christmas greeting. Woodstock, [1957]. 120 × 150 mm. Pp. [1–4]. Two-colour map (104 × 130) of the area round Charlbury with a vignette of Lee's Rest top right (unattributed). Type: Felicity. Green and black. From Lee's Rest, Charlbury.

William Shakespeare. *There's rosemary, that's for remembrance ...* [Christmas greeting. Woodstock, [1957]. 150 × 120 mm. Pp. [1–4]. Calligraphic text and drawing (115 × 82 mm) of rosemary and pansies by Betty Miller. Type: Felicity. From Betty and Innes Miller]

Alexander Scott. *This good new year we hope, with grace of God ...* [Christmas greeting. Woodstock, [1957]. 125 × 100 mm. Pp. [1–4]. Two-colour drawing (90 × 82 mm) of holly and mistletoe by Alison McKenzie, with a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. Type: Felicity. Pale grey, dark green and red (the last probably added by hand). The same image had previously been used with a different text. From Sylvia Gray, the Bay Tree Hotel]

*A B C D ...* [Christmas greeting. Woodstock, [1957]. 150 × 115 mm. Pp. [1–2]. Type: Perpetua and Felicity. With a Bernhardt ornament at the foot of page [1]. The text is an alphabet with no L (i.e. 'noel'). From Norwood, Broad Oak, Swiffe Lane, Heathfield, Sussex]

*With every good wish for Christmas ...* [Christmas greeting. Woodstock, 1957. 115 × 135 mm. Pp. [1–4]. Vignette (26 × 22 mm) of the coat-of-arms of Woodstock (unattributed). Type: Felicity. From the Mayor and Mayoress of Woodstock, Councillor C. W. and Mrs K. Banbury]

John Gerard. *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1957]. 125 × 100 mm. Scraperboard drawing (70 × 64 mm) of a garden by Gwenda Morgan. Type: Perpetua and Felicity. Dark green and black. This text, from '*Gerard's Herball, 1597*', had previously been used with another by Sir Thomas Brown. From The Hockey Field, The Deanery, Bampton]

[The final used leaf bears:]

*Autumn, the fall of the leaf ...* [General prospectus. Woodstock, 1957. 145 × 85 mm. Pp. [1–4]. Wood-engraving (33 × 41 mm) of a wind-blown tree (unattributed, probably by Gwenda Morgan). Type: Perpetua and Felicity. Note of the rising costs of printing, the recent illness of the printer, and a general advertisement for Christmas greetings and *Litter lamentation* (no mention of Flora's shop). Two copies, one only of pages [3–4] (to show the text on page [4])]

[Three blank leaves]

## Box 15

[Nine black leaves from a sample book, 235 × 310 mm. Unbound. Most of the specimens are now detached. Probably all date from 1957, and these leaves appear to have been left out as duplicates when the 1956–1957 sample book was put together (at a later date?). With a pencil note by ALF reading ‘Loose pages | pre-1958?’. Contains:]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956, repr. 1957?]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: ‘[paragraph] To make plumm pottage ...’. This impression has no ATF ornaments, but Bernhard ornaments on pages [1] and [2]. The text is said to have been taken from the diary of Timothy Burrell. With the typed note ‘Christmas Card 1/-’]

*Robert Herrick, his Grange or Private Wealth.* [Christmas greeting. Woodstock, [1957]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a man and dog approaching a cottage (see W9), the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2). Type: Perpetua and Felicity. A proof of the main wood-engraving is in Box 26. Rough pencil designs dated 1950 in Box 31. With a typed note ‘Christmas Card with | Wood-engravings by | Gwenda Morgan. 1/- [altered in biro to ‘1/3d.’]’]

*May the roads rise with you ...* [Christmas greeting. Woodstock, [1956, repr. 1957]. 165 × 190 mm. Pp. [1–4]. Drawing (120 × 165 mm) of a lane with pollarded willows, signed by Stanislaus Brien and dated 2 December 1942 (see Z61). Type: Felicity. Text: ‘*The peace and goodwill of Christmas ...*’. With the typed note ‘Christmas Card: “A road in East Anglia” | Drawing by Stanislaus Brien. 1/3d’]

*The angel of the Lord came down ...* [Christmas greeting. Woodstock, [1957?]. 130 × 105 mm. Pp. [1–4]. Wood-engraving (83 × 70 mm) of angel with lute by M. A. Carter (‘*after a carved Angel | in the roof of a Norfolk church ...*’). Type: Old English and Felicity. Dark red-brown. With the typed note ‘Christmas card (after | a Norfolk roof-angel) | 8d’]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956, repr. 1957]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity]

[Leaf bearing two cards, with the typed note ‘Christmas Cards 6d each’. The verso bears a typed description of *Litter lamentation*, recording that ‘A few hand-printed copies are still available at 6d each, on thin board ...’:]

Horace. *See how white and deep in snow ...* [Christmas greeting. Woodstock, [1957]. 145 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. With two ATF ornaments. Also bears a short quote from Catullus (‘What better gift has heaven ...’). Translated by FG]

*Happy days be yours ...* [Christmas greeting. Woodstock, [1957]. 105 × 125 mm. Pp. [1–4]. Drawing (82 × 109 mm) of swimming duck by Stanislaus Brien. Type: Felicity. There is an ATF ornament of a bird on page [3]]



[Two leaves, each bearing one card, each marked with a typed note 'Christmas Card. 10d':]

*Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1957]. 155 × 125 mm. Pp. [1–4]. Linocut (127 × 107 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Printed on pale orange card. The text is said to be from the 'COVENTRY MIRACLE PLAY'. A reduced version was also printed (see Boxes 15 and 29)]

*Greetings and all good wishes for Christmas ...* [Christmas greeting. Woodstock, [1956, repr. 1957?]. 120 × 175 mm. Two-colour drawing (86 × 148 mm) of angels, bells and robins around a Christmas tree, within a border, by Alison McKenzie, with a further vignette of a Christmas tree (42 × 27 mm) on page [3]. Type: Perpetua and Felicity. Dark red and grey]

[Leaf bearing two cards, with the typed note 'Christmas Cards 6d each':]

Christopher Marlowe. *Horses that guide the golden eye ...* [Christmas greeting. Woodstock, [1956]. 100 × 135 mm. Pp. [1–4]. Drawing (74 × 101 mm) of two horses running towards the viewer by Erna Pinner. Type: Perpetua and Felicity. Printed on pale blue card. Also available as a birthday greeting]

*God bless all his creatures - including you and me!* [Christmas greeting. Woodstock, [1957]. 80 × 190 mm. Pp. [1–4]. Drawing (55 × 166 mm) of three hedgehogs by Erna Pinner. Type: Perpetua and Felicity. With the typed note 'Hedgehogs are reprinting. Only | a few copies now available.']

[Sample book of Christmas greetings, postcards and larger single sheet prints, 1958–1959. An album bound in black imitation leather, 260 × 310 mm, with black paper leaves. Held together with two posts. With the ink manuscript label '1958–9' detached and loosely inserted. On the rear pastdown is the printed identification of this as 'THE | ADRIANA | PHOTOGRAPH ALBUM FROM | THE [script 'Apsley'] SERIES'. The samples are attached with sellotape rather than paste, and are consequently stained and falling from their fixings. Most of the leaves bear a price in white pencil bottom right. The first leaf is dated '1958' top right in white pencil. Contains:]

*The Samson Press ... October 1958 ... you probably know our work already ...* [General prospectus. Woodstock, 1958. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. With an ATF ornament of fruit on page [3] and another of an apple on page [4]. General advertisement for Christmas greetings, postcards, blotters ('AFTER a long interval, we have re-issued our | Half-crown Blotters ... the price hasn't gone up since 1948!') and FG's shop]

*A baker's dozen of old sayings for the new year ...* [Christmas greeting. [Woodstock, 1958]. 190 × 165 mm. Pp. [1–4]. Drawing (154 × 32 mm) showing 14 characters mentioned in the sayings by Iain Macnab. Type: Perpetua and Felicity. Dark red and black. Text: 'Give us the luxuries of life ...' by J. L. Motley. Another edition was printed, without the illustration, as a greeting titled *Some old sayings for the New Year*. Also printed as a single-sheet. From Limefield House, Hyde, Cheshire. Price 1s.]

*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and

ivy leaves below by Alison Mckenzie. Type: Felicity. Green and black. The berries of the holly are hand-coloured in red and orange. Mock-up in Box 31. Artwork etc. in Box 43. Price 1s.2d.]

Charles Dickens. *'Hark! the herald angels sing'*. [Christmas Greeting. Woodstock, [1958]. 120 × 150 mm. Pp. [1–4]. Two-colour drawing (86 × 129 mm) of hackneyed Victorian family singing round the piano by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Pink and black. With an ATF ornament on page [3]. Page [3] has the text by Dickens 'Many merry Christmases, | friendships ...'. Mock-up(?) in box 31. Artwork in Box 43. Price 10d.]

James Thomson. *He that passeth a winter's day escapeth an enemy*. [Christmas Greeting. Woodstock, [1958]. 155 × 120 mm. Pp. [1–4]. Scraperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Old English, Perpetua and Felicity. Dark grey and black. With a Bauer Bernhardt ornament on page [3]. Page [3] has the text by Thomson '*The cherished fields | Put on their winter-robe ...*'. The drawing was also used for *White Christmas, 1779*. Price 10d.]

Shakespeare. *'The fairest flowres o'th season'* [Christmas greeting. Woodstock, [1958]. 120 × 150 mm. Pp. [1–4]. Scraperboard drawing (88 × 125 mm) of flowers signed 'K' by William Kermode. Type: Perpetua and Felicity. Price 8d.]

[The following five leaves each bear two cards:]

*From our house to your house come greetings ...* [Christmas greeting. Woodstock, [1958]. 100 × 125 mm. Pp. [1–4]. Two-colour drawing (59 × 101 mm) of postman with sack in the snow by Iain Macnab. Type: Gill Sans italic and Felicity. From Mr and Mrs T. Carter. Price 8d.]

*May your skies be clear and blue ...* [Christmas greeting. Woodstock, [1958]. 100 × 120 mm. Pp. [1–4]. Two-colour drawing (77 × 90 mm) of bluetits on a branch, plus a vignette (20 × 27 mm) of a swallow on page [3], both by Erna Pinner. Type: Felicity. Black, blue-grey and pale brown. Pale blue card. Price 8d.]

*The angel of the Lord came down ...* [Christmas greeting. Woodstock, [1958]. 130 × 105 mm. Pp. [1–4]. Wood-engraving (83 × 70 mm) of angel with lute by M. A. Carter ('*after a carved Angel | in the roof of a Norfolk church ...*'). Type: Old English and Felicity. Red-brown and black. Price 8d.]

*With every good wish for Christmas and for your health and happiness throughout the coming year ...* [Christmas greeting. Woodstock, [1958]. 100 × 125 mm. Pp. [1–4]. Wood-engraving (35 × 35 mm) of holly by Gwenda Morgan. Type: Felicity. Green and black, the berries of the holly hand-coloured in red. From Josephin Ogston, the Foundry, Long Hanborough. Price 8d.]

Robert Burns. *Lang may your lum reek!* [Christmas greeting. Woodstock, [1958]. 90 × 115 mm. Pp. [1–4]. Drawing (52 × 89 mm) of three toby-jugs by Iain Macnab. Type: Gill Sans italic and Felicity. Dark blue and black. Pale yellow card. The text by Burns reads '*And here's to them that wish us weel ...*'. Price 6d.]

*Old King Cole was a merry old soul ...* [Christmas greeting. Woodstock, [1958]. 115 × 90 mm.

Pp. [1–4]. Linocut (92 × 65 mm) of King Cole by Peter Powell (see X1). Type: Old English and Felicity. Printed on pale orange card. Price 6d.]

William Shakespeare. *Looke, the unfolding starre calles up the Shepheard*. [Christmas greeting. Woodstock, [1958]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (59 × 84 mm) of star above stable in wintry landscape by Gwenda Morgan. Type: Perpetua and Felicity. Plate-sunk card. Price 6d.]

*God send you readier meat than a running hare*. [Christmas greeting. Woodstock, [1958]. 95 × 140 mm. Pp. [1–4]. Sketch (72 × 120 mm) of running hare by Stanislaus Brien. Type: Felicity. Price 6d.]

*To bring you a Christmas greeting and wish you a happy new year ...* [Christmas greeting. Woodstock, [1958]. 115 × 175 mm. Pp. [1–4]. Drawing (81 × 130 mm) of a riverbank ‘*In Blenheim Park*’ by Iain Macnab. Type: Felicity. The image is printed in black within a red typographical border. An ATF ornament appears on page [3]. Price 10d.]

*To bring you a Christmas greeting and wish you a happy new year ...* [Christmas greeting. Woodstock, [1958]. 115 × 175 mm. Pp. [1–4]. Drawing (89 × 136 mm) of ‘*Blenheim Park: the Grand Bridge*’ by Iain Macnab. Type: Felicity. The image is printed in black within a red typographical border. An ATF ornament appears on page [3]. Price 10d.]

[The following leaves generally bear single cards, usually marked in white pencil as private or special commissions. The first is marked in white pencil ‘Special Cards | printed to order’:]

*To wish you every happiness at Christmas and in the new year ...* [Christmas greeting. Woodstock, [1958]. 130 × 160 mm. Pp. [1–4]. Drawing (90 × 127 mm) of Bank House at Woodstock by Iain Macnab. Type: Felicity. The image is printed in black within a red typographical border. An ATF ornament appears on page [3]. From Bank House]

Artemus Ward (C. F. Browne) *et al.* *Let us all be happy and live within our means ...* [Christmas greeting. Woodstock, [1958]. 150 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. With several ATF ornaments, and a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. There are quotations from Ward, J. L. Motley, Samuel Johnson, George Herbert, John Selden and (on page [2]) Eugene Field. From Sylvia Gray, the Bay Tree Hotel. Described in white pencil as ‘Specially designed | for customer’]

[Leaf bearing two cards]

Saint Augustine. *Alia erant quae in amicis*. [Christmas greeting? Woodstock, [1958]. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. An extract from Augustine’s *Confessions* in Latin (p. [2]), and English translation (p. [3], unattributed). Described in white pencil as ‘Specially | printed for | customer | 1958’]

*Brandy in the boots ...* [Christmas greeting. Woodstock, [1958]. 90 × 140 mm. Drawing (20 × 114 mm) of tryptich (man having boots removed at centre) by Iain Macnab. Type: Perpetua and Felicity. Red and black. The text is said to come from ‘*New Family Receipt Book, 1811*’. Page [3] bears the text: ‘[paragraph] IT is impossible for them that drynke over- | much water ...’ from ‘*The Grete Herball (early 16th century)*’. From the Manor House Hotel, Moreton-in-Marsh]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956, repr. 1958]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: ‘[paragraph] To make Plumm Pottage ...’. This impression has no ATF ornaments, but Bernhardt ornaments on pages [1] and [2]. The text is said to have been taken from the diary of Timothy Burrell. Price 1s.2d.]

*Tout qui se presente a nos yeux de livre suffisant ...* [Bookmark/greeting. Woodstock, [1958]. 215 × 80 mm. With calligraphic ornaments of a scroll and inkwell (19 × 23 mm) and yacht at sea (23 × 30 mm). Type: Perpetua and Felicity. From 11 Brookside, Headington. Described in white pencil as ‘Specially | designed | for | customer’]

[Leaf bearing two cards, marked ‘6d’]

Robert Burns. *And here’s to them that wish us weel ...* [Greeting. Woodstock, [1955, repr. 1958]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve]

*The Christmas rose, ‘flowers of all hue ...* [Christmas greeting. Woodstock, [1958]. 115 × 80 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. With an ATF ornament on page [3]. Text: ‘All good wishes for Christmas ...’. The erroneous printed attribution ‘*Drawing by Gwenda Morgan*’ has been crossed out in pencil on page [2], and the correct attribution added in pencil. A different setting of type was used in 1948 and 1950]

[On verso of the foregoing leaf, signalling the beginning of the 1959 section:]

*The Samson Press: hand-printers ... October 1959 ...* [General prospectus. Woodstock, 1959. 190 × 125 mm. Pp. [1–4]. Drawing (50 × 82 mm) of SP premises by Iain Macnab (see Z53). Type: Perpetua and Felicity. General advertisement for Christmas greetings, postcards, ‘Interludes’ (such things as *Motor bus*), *A pictorial map of Oxfordshire* and FG’s shop]

[Standard leaves continue, starting with a single card:]

[*star*] *God speed you well, wherever you may go [star]*. [Christmas greeting. Woodstock, [1959]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 155 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Old English and Felicity. Brown and black. With an ATF ornament on page [3]. The wood engraving was originally used for ‘Christmas through the ages’ 4. From Conyers, Dill & Pearman, Hamilton, Bermuda. Dated ‘1959’ top right and priced at 1s.2d.]

[Leaf bearing two cards, priced at 1s.]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956, repr. 1959]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity]

John Milton. *See how from far upon the Eastern road ...* [Christmas greeting. Woodstock, [1959]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (196 × 76 mm) of ‘Epiphany’ by

Gwenda Morgan. Type: Perpetua and Felicity. This is the first printing of Morgan's Epiphany, the companion-piece to the foregoing]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1959]. 120 × 150 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and grey-blue. The second colour block is actually a linocut (see W3). Price 1s.]

Gervase Markham. *A Spanish stew*. [Greeting. Woodstock, [1959]. 185 × 125 mm. Pp. [1–4]. Wood-engraving (96 × 42 mm) of Joan keeling the pot by Iain Macnab (printed from an electrotype, see Z1). Type: Old English, Perpetua and Felicity. Red and black. The text, which covers most of pages [1] and [3], is from the 9th edition of *The English housewife* (1683). Price 1s.]

*'Salute the happy morn.'* ... [Christmas greeting. Woodstock, [1959]. 150 × 120 mm. Pp. [1–4]. Two-colour drawing (120 × 101 mm) of cockerel signed 'A.C.' by Ailsa Craig (see Z99). Type: Perpetua and Felicity. Dark brown and blue. Price 10d.]

Shakespeare. *Helter skelter have I rode to thee ...* [Christmas greeting. Woodstock, [1959]. 120 × 140 mm. Pp. [1–4]. Scraperboard drawing (102 × 119 mm) of 'A Peugeot of about 1900' signed 'K' by William Kermode. Type: Perpetua and Felicity. There is also a calligraphic ornament (10 × 21 mm) of a tortoise on page [3]. Price 10d.]

John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954, repr. 1959]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (39 × 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue-grey and black. Text: *'May the peace and goodwill of Christmas ...'*. There is an ATF ornament on page [3]. Price 8d.]

*'A strange invisible perfume hits the senses'* ... [Christmas greeting. Woodstock, [1959]. 120 × 150 mm. Pp. [1–4]. Drawing (103 × 129 mm) of pointer dog by Stanislaus Brien. Type: Felicity. Pale yellow card. There is an ATF ornament on page [3]. Price 8d.]

[Leaf bearing two cards:]

*The holly-tree, which dons its scarlet for the birthday of Our Lord ...* [Christmas greeting. Woodstock, [1959]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (68 × 45 mm) of holly by Alison McKenzie. Perpetua and Felicity. Grey, red and black. The text is said to be from *'Lucy's Garland, 1868'*. From Little Hempstead, Sittingbourne. Price 6d.]

Robert Browning. *'The air broke into a mist with bells.'* ... [Christmas greeting. Woodstock, [1959]. 100 × 125 mm. Pp. [1–4]. Two-colour drawing (80 × 105 mm) of a church viewed between trees by Alison McKenzie. Perpetua and Felicity. Dark grey, pale grey and black. There is an ATF ornament on page [3]. Price 8d.]

John Gerard. [paragraph] *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1959]. 125 × 100 mm. Pp. [1–4]. Reversed-out scraperboard drawing (60 × 71 mm) of flowers by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green and

black. There is an ATF ornament on page [3]. Price 6d. With ink address on page [3] ‘15 Blenheim Road | St John’s Wood | London, N.W. 8’]

Shakespeare. *Bid the merry bells ring to thine ear*. [Christmas greeting. Woodstock, [1959]. 115 × 90 mm. Pp. [1–4]. Reversed-out scraperboard drawing (70 × 58 mm) of bells amid falling snow by Alison Wilson. Type: Monoline and Felicity. Dark red and black. There is an ATF ornament on page [3]. Price 6d.]

Robert Herrick. *The bell-man*. [Single sheet. Woodstock, [1959]. 240 × 155 mm. Two-colour drawing (115 × 110 mm) in the linocut style of bellman with lantern and hound by Alison Wilson (see Z106). Type: Perpetua and Felicity. Blue, yellow and black. Price 2s.]

J. M. Shelmerdine. *The Columbian hand-press ... it is good to be printing once more on hand-made paper ...* [Single-sheet. Woodstock, April 1959. 295 × 200 mm. Drawings of Columbian Press (64 × 50 mm) and shop front of SP premises (49 × 82 mm) by Iain Macnab (see Z110 and Z53). Type: Perpetua and Felicity. Pale yellow J. B. Green hand-made paper. Red. This is a separate impression the SP contribution to *More papers by John Mason* (12 × 8 Press, 1960 [i.e. 1965–1970s]). Folded. Unpriced]

[Leaf bearing two cards, each priced at 6d.:]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955, repr. 1959]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. This impression also bears an extract from ‘*Gerard’s Herball, 1597*’. There is an ATF ornament on page [3]. The same illustration was also used for *The seasons alter ...*]

*Oak leaves: these betoken good health ...* [Greeting. Woodstock, [1955, repr. 1959]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. There is an ATF ornament on page [3]. The text is said to come ‘*From a Victorian Album*’]

[Leaf bearing three cards (two on recto, one on verso) marked in white pencil ‘New | Postcards | 1959’:]

*Cromwell’s house, Woodstock (detail) ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (67 × 90 mm) of the door and window of Cromwell’s House by Iain Macnab (see Z54). Type: Perpetua and Felicity]

*Hope House, a corner of Woodstock ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (84 × 108 mm) of the street-corner with passers-by by Iain Macnab. Type: Perpetua and Felicity]

*The Wheatsheaf Inn, old Woodstock ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (75 × 118 mm) of the Wheatsheaf Inn by Iain Macnab. Type: Perpetua and Felicity. 40 copies]

[Leaf bearing two postcards:]

*Rebus: a part of a forest ...* [Postcard. Woodstock, [1959]. 115 × 150 mm. Drawing (74 × 115

mm) of Woodstock by Iain Macnab (see Z51). Type: Gill Sans, Perpetua and Felicity. The text is said to come '*From a book of 18th-century Riddles*']

*11 Park Stret, Woodstock (Samson Press) ...* [Postcard. Woodstock, [1959]. 115 × 150 mm. Drawing (96 × 119 mm) of SP premises by Iain Macnab (see Z52). Type: Monoline, Perpetua and Felicity]

*The Old Town House, Woodstock.* [Christmas Greeting. Woodstock, [1959]. 120 × 175 mm. Pp. [1–4]. Drawing (88 × 140 mm) of the Old Town House by Iain Macnab (see Z51). Type: Felicity. Text: '*With all good wishes for Christmas | and a happy new year ...*'. There is an ATF ornament on page [3]. From Colonel and Mrs A. J. Kerry, the Old Town House. Described in white pencil as '*Specially printed | for customer*']

[Two blank leaves, the first showing signs of the removal of a card]

[Sample book of Christmas greetings, etc., probably from 1960–1961. An album bound in black imitation leather, 260 × 310 mm, with black paper leaves. Held together with two posts. On the rear pastdown is a printed label identifying this as 'THE | ADRIANA | PHOTOGRAPH ALBUM FROM | THE [script 'Apsley'] SERIES'. There is also a printed advertisement for the 'ADRIANA' '*Expanding Photograph Album ...*' loosely inserted at the beginning. The samples are all loosely inserted, usually in pairs, rather than being pasted or sellotaped in. There are no prices or annotations on the leaves, although some cards have prices in pencil on the verso. The order is given here as found, although the division between leaves is not noted as it is unclear when these items were inserted. Contains:]

*Frost at Blenheim.* [Christmas greeting. Woodstock, [1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour drawing (89 × 125 mm) of skaters at Blenheim by Iain Macnab. Type: Felicity. Pale blue and black]

*Prosper you well at every time and season.* [Christmas greeting. Woodstock, [1960?]. 180 × 150 mm. Pp. [1–4]. Two-colour drawing (123 × 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Red and black. Text: '*SIGNS OF THE ZODIAC | The Ram, the Bull ...*'. Same illustration was used for *The zodiac ...* and *Prosper your comings and your goings ...* A proof is in Box 38]

*Chekyns for X-messes.* [Christmas greeting. Woodstock, [1960?]. 185 × 125 mm. Pp. [1–4]. Drawing (40 × 89 mm) of medieval lord dining by Ian Macnab, with a vignette (32 × 20 mm) of a Tudor one-man-band by Macnab on page [3]. Type: Old English and Felicity. Brown and black. Text: '*To wish you | all the pleasures of Christmas ...*'. Stamped 'PROOF | ONLY' and priced at 1s.]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1960?]. 185 × 125 mm. Pp. [1–4]. Drawing (80 × 76 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Black with the drawing printed on a pale blue ground. This is a reduced-format edition of a card first printed in 1954]

*May the roads rise with you ...* [Christmas greeting. Woodstock, [1960?]. 120 × 155 mm. Pp. [1–4]. Drawing (83 × 125 mm) of a lane with pollarded willows, signed by Stanislaus Brien and dated 2 December 1942. Type: Felicity. Text: '*May the peace and goodwill of Christmas ...*'. There is an ATF ornament on page [3]. This is a reduced-format edition

of a card first printed in 1955. There was also a Birthday version (see Box 43). Stamped 'PROOF | ONLY' and priced at 9d.]

Shakespeare. *O, for a horse with wings!* [Christmas greeting. Woodstock, [1960?]. 120 × 140 mm. Pp. [1–4]. Drawing (100 × 108 mm) of Pegasus in flight by Erna Pinner (cf. Z71). Type: Felicity. From Mr and Mrs T. Carter, St Veep, Bagley Wood, Oxford. RGP]

S. T. Coleridge. [paragraph] *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1955, repr. 1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (64 × 82 mm) of winter scene by Gwenda Morgan, with a vignette (20 × 52 mm) of a robin on a branch by Morgan on page [3]. Type: Perpetua and Felicity. Blue-grey and black. An earlier impression was printed in black alone. Price 1s. RGP]

John Gerard. *Travellers' joy.* [Christmas greeting. Woodstock, [1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (94 × 75 mm) of old man's beard by Gwenda Morgan. Type: Perpetua and Felicity. Red and black. Text: 'ITS LONG and viny branches ... *After Gerard's Herbal*'. The wood-engraving is printed within a typographical border. From Kathleen Chesney]

*If new year's eve night-wind blow south ...* [Christmas greeting. Woodstock, [1960?]. 100 × 125 mm. Pp. [1–4]. Drawing (36 × 74 mm) of windswept trees by Iain Macnab, with a second drawing (19 × 47 mm) of aerial view of farmstead by Macnab on page [4]. Type: Perpetua and Felicity. The text is said to be an '*Old Rhyme from the North*'. Text: 'Fair prosperous days be yours | the whole year through ...'. From David and Glorita Graham, Bermuda]

John Gerard. [paragraph] *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1960?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (58 × 64 mm) of flowers by Alison Wilson. Type: Perpetua and Felicity. Green, red and black. There is an ATF ornament on page [3]. A quite different drawing by Wilson was also used with the same text. The original artwork is in Box 42]

*An old riddle, white bird featherless ...* [Christmas greeting. Woodstock, [1960?]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (39 × 57 mm) of castle with snow and sunshine falling by Alison Wilson. Type: Perpetua and Felicity. Grey and black]

[Giles Fletcher. *A star comes dancing ...* [Christmas greeting. Woodstock, [1960?]. 100 × 90 mm. Pp. [1–4]. Two-colour drawing (64 × 64 mm) of nativity inside quatrefoil cartouche by Alison Wilson. Blue, yellow and black. Incomplete copy marked 'proof only' in pencil and printed only on page [1]]

Francis Thompson. *To a snowflake.* [Christmas greeting. Woodstock, [1961?]. 210 × 95 mm. Pp. [1–4]. Wood-engraving (45 × 52 mm) of snowflake by Gwenda Morgan printed over a blue background scraperboard image (51 × 56 mm). Type: Perpetua and Felicity. Pale blue and black. RGP]

*Country calendar ...* [Christmas greeting. Woodstock, [1961?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (125 × 95 mm) of twelve small scenes by Gwenda Morgan, plus a wood-engraved vignette (20 × 51 mm) of a robin on page [3]. Type: Perpetua and Felicity. Text: '*A Christmas Greeting* | [ornament] | Wishing you twelve happy | months ...'. RGP]



- Shakespeare. *Greetings, best wishes ‘– and the grace of heaven ...’*. [Christmas greeting. Woodstock, [1961?]. 125 × 100 mm. Pp. [1–4]. Two-colour calligraphic drawing (96 × 90 mm) of Shakespeare by Ailsa Craig (see Z101). Type: Perpetua and Felicity. Black and orange. There is an ATF ornament on page [3]. The same illustration was used for an earlier greeting with calligraphic text below and the artist’s initials bottom left. The pin-mark (or some other part of the casting) of a quad has accidentally printed on page [3]]
- Andrew Boorde. *Vocyferacyon, hallowynge, cryeing and hygh syngyng ...* [Christmas greeting. Woodstock, [1961?]. 150 × 120 mm. Pp. [1–4]. Two-part wood-engraving (39 × 89 and 43 × 99 mm) of carol singers and rustic conductor by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. A calligraphic (ATF?) ornament of a harp appears on page [3]. The blocks had earlier been used for *If unmelodious was the song ...* RGP]
- May all your geese be swans.* [Christmas greeting. Woodstock, [1956, repr. 1961?]. 140 × 95 mm. Pp. [1–4]. Drawing (95 × 64 mm) of a goose by Stanislaus Brien, plus a calligraphic image (16 × 24 mm) of a swan on page [3]. Type: Perpetua and Felicity. Black with a typographical border in pale brown]
- The fish was one of the earliest symbols of Christianity ...* [Christmas greeting. Woodstock, [1961?]. 150 × 115 mm. Pp. [1–4]. Drawing (128 × 86 mm) of fish (angelfish?) by Erna Pinner, plus calligraphic images of the word Ichthus in Greek and a fish on page [3]. Type: Perpetua and Felicity. Red-brown. Pale yellow card]
- Each age has deemed the new-born year ...* [Christmas greeting. Woodstock, [1961?]. 150 × 125 mm. Pp. [1–4]. Drawings (39 × 90 and 51 × 89 mm) of a medieval lord dining and three tobyjugs by Iain Macnab, with a vignette (24 × 52 mm) of carol signers by Macnab on page [3]. Type: Perpetua and Felicity. Brown and black]
- He came al so stille, where his mother was ...* [Christmas greeting. Woodstock, [1961?]. 115 × 90 mm. Pp. [1–4]. Lozenge-shaped wood-engraving (64 × 50 mm) of a nativity by Gwenda Morgan, within a calligraphic border (85 × 70 mm). Type: Perpetua and Felicity. Black and blue or orange. Two copies, one with the border printed in blue, one in orange (from Parc Vean, Stonesfield, Oxford)]
- The town of Woodstock owes its origin to the royal forest ...* [Greeting. Woodstock, [1961?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (67 × 53 mm) of stag surrounded by oak and ivy leaves by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and red-brown. An ATF ornament is printed on page [3]]
- Much water has run under the bridges.* [New Year greeting. Woodstock, [1961?]. 90 × 115 mm. Pp. [1–4]. Drawing (50 × 82 mm) of a rustic bridge (probably the Coln at Bibury) by Iain Macnab. Type: Felicity. Plate-sunk card. Text: ‘*And yet another year is coming to an end ...*’]
- Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1961]. 115 × 90 mm. Pp. [1–4]. Drawing ‘*After a Lino-cut*’ (75 × 64 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Dark blue and black. The image is a reduced copy of a linocut first used in 1937, and used to accompany this text in 1957. The text is said to come from the ‘*Coventry Miracle Play*’]

*White birds float down ...* [Christmas greeting. [Woodstock, 1961?]. 115 × 90 mm. Pp. [1–4].  
Wood-engraving (73 × 49 mm) of fir tree in snow by Alison McKenzie. Type: Perpetua  
and Felicity. Blue-grey and black]

*Health, wealth and happiness ...* [Christmas greeting. Woodstock, [1961?]. 105 × 125 mm. Pp.  
[1–4]. Drawing (51 × 89 mm) of three tobyjugs by Iain Macnab, with a vignette (16 × 15  
mm) of a horseshoe by Macnab on page [3]. Type: Perpetua and Felicity. Dark red]

**Box 16** 'Sample books of cards'.

[Folder, 295 × 205 mm, containing Christmas greetings. The wrappers are printed in pale grey with one of the SP patterns (see \*G1). Pasted top right is a printed label (105 × 67 mm) reading 'CHRISTMAS | CARDS | *from / the* | SAMSON | PRESS [two full points] | park street | woodstock | OXFORD' with an ATF ornament of a Christmas tree to the left. The folder is probably a late example of those used to send out samples to customers, but the content seems to be remainders. Contents:]

*Your heart's desires be with you!* [Christmas greeting. Woodstock, [1953, repr. 1960s?]. 115 × 90 mm. Pp. [1–4]. Calligraphic drawing (39 × 41 mm) of a castle in the air by JMS. Type: Felicity. Dark blue, with a typographical border of stars in pale brown. Plate-sunk card. Text: 'A / *Christmas greeting / from*'. 8 copies]

*Your heart's desires be with you!* [Christmas greeting. Woodstock, [1953, repr. 1960s?]. 115 × 90 mm. Pp. [1–4]. Calligraphic drawing (39 × 41 mm) of a castle in the air by JMS. Type: Felicity. Blue and black, with a typographical border of stars in pale brown. Plate-sunk card. Text: '*May your dream castle, / built in summer skies ...*'. A variant of the foregoing, with a different text on page [3], printed in black. 8 copies]

*All the best of good wishes for Christmas ...* [Christmas greeting. Woodstock, [1960s?]. 150 × 120 mm. Pp. [1–4]. Drawing (130 × 98 mm) of a military bandswoman blowing a cornucopia '*After a textile-printer's design of / about 1901 ...*' (see Z136). Type: Felicity. Red. An ATF ornament is printed in page [3]. 8 copies]

*The fish was one of the earliest symbols of Christianity ...* [Christmas greeting. Woodstock, [1961?]. 150 × 115 mm. Pp. [1–4]. Drawing (128 × 86 mm) of fish (angelfish?) by Erna Pinner, plus calligraphic images of the word Ichthus in Greek and a fish on page [3]. Type: Perpetua and Felicity. Red-brown. Pale yellow card. 2 copies]

[Folder, 250 × 165 mm, containing 23 Christmas greetings. Folder dates from before 1937, but cards are later (mostly 1939 or 1948). This is an example of the sort of specimen set of cards sent out to customers. The folder was probably manufactured at the Press and is bound in quarter cloth with a Curwen(?) patterned paper on the boards and is tied with a linen ribbon. An ink manuscript cover-label (65 × 93 mm) reads 'SAMSON PRESS | CHRISTMAS CARDS' within a single-rule border. On the front pastedown is an ink manuscript label (126 × 100 mm) reading '*SAMPLES ONLY / Prices marked on the back of / each card. Envelopes included. / Please return all samples as / soon as possible to The Samson / Press, Stuart's Hill Cottage, / Warlingham, Surrey / Orders for private cards not [the last word scored out] / undertaken.*' A few of the cards are priced in pencil on page [4]. Contains:]

*At Christmastide, wherever you go, may good luck hang on the mistletoe.* [Christmas greeting. Woodstock, [1948]. 115 × 90 mm. Pp. [1–4]. Drawing (76 × 63 mm) of mistletoe by Gwenda Mordan. Type: Perpetua and Felicity. Dark green. Plate-sunk card. Hinged at the top edge]

Andrew Boorde. *A mery herte and mynde ...* [Christmas greeting. Woodstock, [1948]. 100 × 145 mm. Pp. [1–4]. Drawing (25 × 98 mm) of six merrymakers by Iain Macnab. Type: Old English and Felicity. J. B. Green hand-made paper. Black and brown.

*The Christmas rose, 'flowers of all hue ...'* [Christmas greeting. Woodstock, [1948?].

115 × 80 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Text: ‘*All good wishes for Christmas ...*’]

*May Christmas joys attend you.* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (50 × 78 mm) of sailors and a demure maiden by Alison McKenzie. Type: Felicity. Dark red. Plate sunk card]

*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1948?]. 145 × 115 mm. Pp. [1–4]. Drawing (30 × 84 mm) of man making cockentrice by Iain Macnab (see Z125). Type: Old English and Felicity. J. B. Green hand-made paper. Includes a brief text by John Selden, ‘Whilst you are upon Earth ...’. Variant without the attribution to ‘*a fifteenth-century cookery book ...*’]

*Nowell.* [Christmas greeting. Woodstock, [1948]. 110 × 130 mm. Pp. [1–4]. Two-colour drawing (75 × 100 mm) of putti amid clouds by Gwenda Morgan. Grey-blue and pink. Printed only on page [1] and marked ‘Proof’]

*Greetings.* [Christmas greeting. Woodstock, [1948]. 120 × 145 mm. Pp. [1–4]. Two-colour drawing (95 × 115 mm) of a fish-postman (postfish?) by Dorothy Cooper. Type: Perpetua and Felicity. Green and black. Text: ‘Bringing you a message of goodwill ...’]

John Keats. *On a lone winter evening, when the frost ...* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Scraperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. Grey. Plate-sunk card. The same image was used for *Winter-time*]

*The waits.* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Drawing (50 × 52 mm) of waits on a dark night by Iain Macnab. Type: Perpetua and Felicity. Dark blue. Text: ‘To you and all your kinsfolk ...’]

*Hope shall brighten days to come ...* [Christmas greeting. Woodstock, [1948]. 145 × 115 mm. Pp. [1–4]. Wood-engraving (90 × 81 mm) of a house and church by Dorothy Cooper. Type: Perpetua and Felicity. Also includes a brief text by Sir Francis Bacon, ‘For *friendship maketh indeed a faire day ...*’]

John Milton. *At whose sight all the stars ...* [Christmas greeting. Woodstock, [1948]. 120 × 135 mm. Pp. [1–4]. Wood-engraving (71 × 101 mm) of the nativity by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Also includes a verse by Robert Herrick, ‘*Dark and dull night ...*’]

*Friendship maketh a fair day in the affections.* [Greeting. Woodstock, [1939]. 140 × 95 mm. Pp. [1–4]. Drawing (96 × 51 mm) of a cocker spaniel by Erna Pinner. Type: Felicity and Gill Sans. The same illustration was used for *Their heads are hung ...* (1947). Price 3d.]

Charles Cotton. *The New Year, plague on ’t! ...* [Christmas greeting. Woodstock, [1939?]. 97 × 129 mm. Pp. [1–4]. Drawing (80 × 209 mm) of three scotties by Erna Pinner covering pp. [1] and [4]. Type: Felicity and Gill Sans. Pale orange card. Price 3d.]

‘*No man can tether time ...*’ [Greeting. Woodstock, [1939]. 95 × 130 mm. Pp. [1–4]. Drawing (65 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans.

Bright orange card. Price 3d.]

[Unidentified card printed on page [1] only, with Erna Pinner's bluetits (77 × 90 mm).  
[Woodstock, 1948?]. 120 × 145 mm. Pp. [1–4]. J. B. Green hand-made paper. Blue and yellow]

*From Rupert and Diana Brinton Lee, 7 St. Quentin Avenue, W. 10 Christmas 1937.* [Christmas greeting (intended to accompany gifts?). [Woodstock], 1937. 100 × 140 mm. [1] leaf. Drawing (63 × 51 mm) of cat asleep on book signed 'LEE' by Rupert Lee. Type: Perpetua. J. B. Green hand-made paper]

*God rest you merry, gentlemen ...* [Christmas greeting. Christmas now 3. The carol-singers. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (126 × 102 mm) of 'the Carol-singers' by Suzanne Cooper. Type: Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: '*Compared with these, Italian trills are tame ...*' by Burns. Price 9d.]

*To greet you at Christmas and wish you all a happier New Year ...* [Christmas greeting. Christmas now 5. In the village. Woodstock, [1939]. 145 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 153 mm) of a snowy village scene, with church, by Tom Chadwick (see W16). Type: Felicity and Gill Sans. Brown and green. J. B. Green(?) hand-made paper. Text only on page [3]. A variant (proof?) has a text by Walpole (see Box 17). Price 9d.]

*May fortune bring you no hard nuts to crack.* [Christmas greeting. Woodstock, [1939]. 205 × 145 mm. Pp. [1–4]. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill sans. Red and grey. J. B. Green hand-made paper. The drawing is printed within a triple-rule border. Text: '*To greet you at Christmas / and wish us all / a happier New Year*'. Price 6d.]

William Shakespeare. *The yearly course that brings this day about ...* [Christmas greeting. Christmas now 7. The hikers. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour linocut (155 × 120 mm) of hikers in mountains by Stanislaus Brien. Type: Gill Sans. Blue and green. J. B. Green hand-made paper. Price 9d.]

*On Christmas day in the morning.* [Christmas greeting. Christmas now 5 [later 6]. Morning. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Wood-engraving (151 × 102 mm) of a snowy street with muffled figures coming from church by Iain Macnab. Type: Monoline, Perpetua and Gill Sans. Grey and black. J. B. Green hand-made paper. Text: 'ALL THE BELLS on earth shall ring ...'. Price 6d.]

*Happy days roll onward ...* [Christmas greeting. Woodstock, [1939]. 225 × 160 mm. Pp. [1–4]. Two-colour drawing (154 × 135 mm) of swans by Erna Pinner. Type: Monoline and Gill Sans. Grey and black. J. B. Green hand-made paper. Price 9d.]

*When leafless willows, ankle deep in snow ...* Christmas greeting. Woodstock, [1948?]. 115 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Black and pale blue. The second colour block is actually a linocut (see W3). Printed only on page [1] and marked 'Proof' and 'Unfinished | Proof' in pencil]

**Box 17** ‘Correspondence cards, sets of cards’ [contains:]

[White cardboard box (220 × 168 × 27 mm) with label on the front reading ‘THE SAMSON PRESS ... | [in manuscript] “Christmas through the Ages” | A series of Christmas cards, | first printed and published in 1936. | The blocks were all destroyed in the | fire at Warlingham in Dec. 1936. | The series was published again, with | one or two alterations, at Woodstock | in 1938, all the blocks having been re-cut.’ Contains nos 4, 6 and 7 of the 1936 edition, and nos 1, 2 and 5–10 of the 1938 edition, of the Christmas through the ages series, as follows:]

*Happy hunting!* [Christmas greeting. Christmas through the ages 1. Prehistoric. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Linocut (92 × 177 mm) of mammoth and hunter by Stanislaus Brien. Type: Gill Sans. Hand-coloured in pink. J. B. Green(?) hand-made paper. Text: ‘FEASTS MAY DIFFER | BUT FRIENDSHIP SHALL REMAIN ...’. The same cut was used for a later card. See X3]

*Welcome Saturnalia –!* [Christmas greeting. Christmas through the ages 2. Saturnalia. Woodstock, [1937, reprinted or reissued 1938]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (90 × 153 mm) of Saturnalian banquet by Claude Flight. Type: Gill Sans, Perpetua and Felicity. Dark purple, pink and black. J. B. Green hand-made paper. Text: ‘So may December bring you joy ... | APOLOGIES TO MARTIAL’. Reprinted later with a verse from Catullus. These blocks were also printed in Flight’s *Christmas and other feasts and festivals* (London: G. Routledge and Sons, 1936)]

*Ye goon to Canterbury; God yow spede.* [Christmas greeting. Christmas through the ages 4. Pilgrimage. Warlingham, [1936]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (92 × 156 mm) of four pilgrims on horseback by Iain Macnab. Type: Black letter, Goudy Modern and Gill Sans. Brown and black. J. B. Green(?) hand-made paper. Text: ‘With every good wish for Christmas ...’. Later reprinted at Woodstock with a new wood-engraving. Marked in pencil on page [4] ‘N<sup>o</sup> 4. 8<sup>d</sup>’]

*Peace be within thy walles: and plenteousness within thy palaces.* [Christmas greeting. Christmas through the ages 5. 16th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English, Perpetua and Gill Sans. Pink and black. J. B. Green hand-made paper. Text: ‘Christmas | greeting | and | New Year | Wishes’. The same design was issued in the same series from Warlingham with the title ‘London, thou flowr of cities ...’ and was later issued from Woodstock in a smaller format]

Samuel Pepys. *Mr Pepys makes merry, thence we went to the Green Dragon ...* [Christmas greeting. Christmas through the ages 6. Pepys. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (93 × 99 mm) of drinkers by Tom Chadwick. Type: Caslon and Gill Sans (with one Weiss Initial). Black and red. J. B. Green(?) hand-made paper. The text is from Pepys’s ‘DIARY, 16 January 1660’. Priced in pencil on page [4] ‘8<sup>d</sup>.’]

William Congreve. *New year’s eve, the hautboys who playd to us last night ...* [Christmas greeting. Christmas through the ages 6. 17th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua, Felicity and Gill Sans. Blue,

red and black. J. B. Green hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...'. Original artwork in Box 38]

Samuel Johnson. *Dr. Johnson: a man, sir, should keep his friendship in constant repair.* [Christmas greeting. Christmas through the ages 7. Dr Johnson. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (125 × 125 mm) of Johnson with pipe by Peter Barker-Mill. Type: Caslon italic and Gill Sans. Brown and dark brown. J. B. Green hand-made paper. Text: 'At this festive season, our greatest pleasure lies / in remembering our friends ...'. Priced in pencil on page [4] '8<sup>d</sup>.']

*Merry company shortens the road.* [Christmas greeting. Christmas through the ages 7. 18th century. Woodstock, [1937, reprinted 1938?]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of highwaymen attacking coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark brown and Green. J. B. Green hand-made paper. Text: 'With every good wish for Christmas ...'. The original impression was in black and green]

*The mistletoe bough.* [Christmas greeting. Christmas through the ages 8. Regency. Woodstock, [1937, reprinted 1938?]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 103 mm) of man threatening maiden with mistletoe by Tom Chadwick (see W8). Type: Felicity and Gill Sans. Dark blue and red. J. B. Green(?) hand-made paper. Text: 'WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...']

Charles Dickens. *Hark! the herald angels sing.* [Christmas greeting. Christmas through the ages 9. Woodstock, [1938]. 195 × 140 mm. Pp. [1–4]. Three-colour drawing (94 × 102 mm) of Victorian family singing round pianoforte signed 'D. Turner' by Dorothy Turner. Type: Monoline, Perpetua, Felicity and Gill Sans. Yellow, red and black. J. B. Green hand-made paper. Text: 'MANY MERRY CHRISTMASSES ...'. Formerly printed at Warlingham in the same series, and later reprinted out of series]

John Gay. '*Christmas shortens all our days*' ... [Christmas greeting. Christmas through the ages 10. Modern. Woodstock, [1937, reprinted 1938?]. 195 × 145 mm. Two-colour linocut (130 × 101 mm) of glasses and 'VIN' by Elmslie Owen. Type: Gill Sans. Blue, red and dark blue. J. B. Green(?) hand-made paper]

[White cardboard box (220 × 168 × 26 mm) with label on the front reading 'THE SAMSON PRESS ... | [in manuscript] "Christmas Now" | The beginnings of a new series of | Christmas Cards, to replace the | "Historical" Series. Printed in 1939. | It was planned to add five more | cards to this series in 1940.'. Contains:]

[Typed compliments slip, 100 × 130 mm, reading 'With the compliments of the | Samson Press | Woodstock | which is forced to end its | existence (we hope only for | the duration) early in the | New Year'. Thus dating from 1941]

*God rest you merry, gentlemen ...* [Christmas greeting. Christmas now 3. The carol-singers. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (126 × 102 mm) of 'the Carol-singers' by Suzanne Cooper. Type: Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: '*Compared with these, Italian trills are tame ...*' by Burns]

*They talk of Christmas so long that it comes.* [Christmas greeting. Christmas now 4. Waking

early. Woodstock, [1939]. 192 × 143 mm. Pp. [1–4]. Two-colour drawing (108 × 101 mm) of children romping with stocking-contents signed ‘Turner’ by Dorothy Turner. Type: Monoline and Gill Sans. Red and dark blue. J. B. Green hand-made paper. Text: ‘*Christmas comes but once a year ...*’]

Horace Walpole. *Tranquillity* [sic] *comprehends every wish I have left ...* [Christmas greeting. Christmas now 5. In the village. Woodstock, [1939]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 153 mm) of a snowy village scene, with church, by Tom Chadwick (see W16). Type: Perpetua, Felicity and Gill Sans. Brown and green. J. B. Green(?) hand-made paper. Text only on page [3]. Stamped ‘PROOF | ONLY’. This is an early variant or proof, with this text. Most copies have instead a simple greeting ‘*To greet you at Christmas and wish you all a happier New Year ...*’ which was probably added after the outbreak of war]

*On Christmas day in the morning.* [Christmas greeting. Christmas now 5 [later 6]. Morning. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Wood-engraving (151 × 102 mm) of a snowy street with muffled figures coming from church by Iain Macnab. Type: Monoline, Perpetua and Gill Sans. Grey and black. J. B. Green hand-made paper. Text: ‘ALL THE BELLS on earth shall ring ...’]

William Shakespeare. *The yearly course that brings this day about ...* [Christmas greeting. Christmas now 7. The hikers. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Two-colour linocut (155 × 120 mm) of hikers in mountains by Stanislaus Brien. Type: Gill Sans. Blue and green. J. B. Green hand-made paper. Two copies, one priced in pencil on page [4] ‘9<sup>d</sup>.’]

*Whom God loves, his home is sweet to him.* [Christmas greeting. Christmas now 8. Fireside. Woodstock, [1939]. 195 × 145 mm. Pp. [1–4]. Wood-engraving (126 × 102 mm) of fireside with logs and slippers by Gwenda Morgan. Type: Felicity and Gill Sans. J. B. Green(?) hand-made paper. Text: ‘*Heap on more wood! ...*’ by Sir Walter Scott. The wood-engraving was first cut for Warlingham(?)]

*Introduction to Woodstock ...* [Announcement. [Woodstock, 1951?]. 90 × 180 mm. [1] leaf. Type: Perpetua. Card briefly describing JMS’s book, possibly used for window display. 11 copies on various cream and off-white cards, in a glassine envelope]

[Glassine envelope containing proofs of cards with wood-engravings by M. A. Carter. Contains:]

[Proof of wood-engraving (26 × 39 mm) of duck (mallard?) by M. A. Carter (see W6). On Japanese hand-made paper. 45 × 70 mm]

*Greetings.* [Greeting. [Woodstock, ca. 1951]. 115 × 75 mm. Pp. [1–4]. Wood-engraving (26 × 39 mm) of duck (mallard?) by M. A. Carter (see W6). Type: Gill Sans. Printed on page [1] only]

*Greetings.* [Christmas greeting. [Woodstock, ca. 1949]. 115 × 75 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Gill Sans. Printed on page [1] only. Two copies, one with the robin’s breast hand-coloured]

*Greetings.* [Greeting. [Woodstock, ca. 1949]. 115 × 75 mm. Pp. [1–4]. Wood-engraving (46 ×



57 mm) of snowdrops by M. A. Carter. Type: Gill Sans. Printed on page [1] only]

*The Christmas rose, 'flowers of all hue ...'.* [Christmas greeting. [Woodstock, 1948?]. 110 × 80 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Printed only on page [1]. Marked in pencil 'Proof only | 6<sup>d</sup>.' with a pencil layout of the text ('All good wishes for Christmas ...') on page [3]]

[Pink calling card (60 × 90 mm), blank but for a putto with a trumpet (by Erna Pinner?). Cards have artificial (torn?) deckle-edges. Dusty (chalky?). Five copies, in glassine envelope]

[Correspondence card. [Woodstock, ca. 1950]. 90 × 115 mm. [1] leaf. Drawing (24 × 34 mm) of porcupine by Erna Pinner. Brown. No text. 28 copies, in a glassine envelope]

*12 correspondence cards with drawings by Erna Pinner, series 1: wild animals ...*  
[Correspondence cards. Woodstock, [1950s]. 90 × 115 mm. Vignette drawings (various sizes) by Erna Pinner. With 12 blank envelopes. In a glassine envelope printed (in red) with the title given above. The vignettes and colours are: squirrel (dark brown); koalas (grey); swallow (blue); leaping faun (green); two fauns (purple); butterfly (red); seahorse (green); mouse (purple); sealion (blue); faun (brown); zebra (grey); and prancing horse (red)]

*12 correspondence cards with drawings by Erna Pinner, series 1: wild animals ...*  
[Correspondence cards. Woodstock, [1950s]. 90 × 115 mm. Vignette drawings (various sizes) by Erna Pinner. With three (of 12) blank envelopes. In a pale grey card folder printed (in red) with the title given above. The vignettes and colours are: koalas (dark brown); swallow (pale blue); leaping faun (red); two fauns (brown); three running horses (pale blue); bear (green); seahorse (green); mouse (grey); sealion (grey); faun (brown); zebra (black); and prancing horse (red). The edges of the folder are held together with red tape. This series was first issued with a different title in 1938 (see SB38)]

*12 correspondence cards with drawings by Erna Pinner, series 2: domestic animals ...*  
[Correspondence cards. Woodstock, [1950s]. 90 × 115 mm. Vignette drawings (various sizes) by Erna Pinner. With 12 blank envelopes. In a glassine envelope printed (in blue) with the title given above. The vignettes and colours are: donkey (red); four scotties (grey); scottie (dark brown); chick and snail (green); three greyhounds (purple); two rabbits (blue); sheep and two lambs (purple); long-haired cat (blue); pig and fence (red); kitten (grey); cow and calf (dark brown); and three geese (green)]

*12 correspondence cards with drawings by Erna Pinner, series 2: domestic animals ...* [Empty card folder. Woodstock, [1950s]. 160 × 120 mm. Vignette (28 × 30 mm) of pig and fence by Erna Pinner. Dark blue. Scored over in pencil.

*12 correspondence cards with drawings by Erna Pinner, series 1: wild animals ...* [Empty glassine envelope. Woodstock, [1950s]. 220 × 140 mm. Vignette (25 × 32 mm) of faun by Erna Pinner. Dark blue. Five copies]

*12 correspondence cards with drawings by Erna Pinner, series 2: domestic animals ...* [Empty glassine envelope. Woodstock, [1950s]. 220 × 140 mm. Vignette (27 × 32 mm) of three greyhounds by Erna Pinner. Dark blue. Three copies]

*One dozen Christmas cards ... with drawings by Iain Macnab.* [Empty glassine envelope.

Woodstock, [1950s]. 220 × 140 mm]

[Glassine envelope containing nine cards and envelopes, plus a card (50 × 90 mm) printed with ‘[paragraph] NINE assorted SINGLE Christmas Cards | hand-printed at the Samson Press ...’. Contains:]

*A Christmas greeting, wishing you twelve happy months ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (20 × 52 mm) of a robin on a branch by Gwenda Morgan. Type: Perpetua and Felicity]

*Christmas greetings and good wishes from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (21 × 47 mm) of running stag by Erna Pinner. Type: Felicity]

*Christmas greetings and all good wishes for the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (31 × 40 mm) of church within a snow dome, probably by Gwenda Morgan. Type: Perpetua]

*Smooth be your path through the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (29 × 42 mm) of stream beneath winter trees by Iain Macnab. Type: Felicity]

[star] *With a festive greeting and every good wish from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (33 × 41 mm) of a prancing horse by Erna Pinner. Type: Perpetua]

*The peace and goodwill of Christmas be yours ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (32 × 41 mm) of Christ-child in manger, probably by Gwenda Morgan. Type: Perpetua]

*Season's greetings [star] best wishes for Christmas ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (30 × 46 mm) of rustic lane in winter by Iain Macnab. Type: Felicity]

*Happy days be yours the whole year through ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (26 × 39 mm) of duck (mallard?) by M. A. Carter. Type: Perpetua]

*To wish you a merry Christmas and a happy new year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (43 × 37 mm) of Christmas tree by Alison McKenzie. Type: Perpetua]

[Glassine envelope containing 12 cards (some duplicates) and nine envelopes, plus a card (50 × 90 mm) printed with ‘[paragraph] NINE assorted SINGLE Christmas Cards | hand-printed at the Samson Press ...’. Contains:]

*Smooth be your path through the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (29 × 42 mm) of stream beneath winter trees by Iain Macnab. Type: Felicity. Three copies]

*To wish you a merry Christmas and a happy new year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (43 × 37 mm) of Christmas tree by Alison

McKenzie. Type: Perpetua]

*The peace and goodwill of Christmas be yours ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (32 × 41 mm) of Christ-child in manger, probably by Gwenda Morgan. Type: Perpetua. Two copies]

*Season's greetings [star] best wishes for Christmas ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (30 × 46 mm) of rustic lane in winter by Iain Macnab. Type: Felicity]

*Happy days be yours the whole year through ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (26 × 39 mm) of duck (mallard?) by M. A. Carter. Type: Perpetua]

*A Christmas greeting, wishing you twelve happy months ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (20 × 52 mm) of a robin on a branch by Gwenda Morgan. Type: Perpetua and Felicity]

*Christmas greetings and good wishes from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (21 × 47 mm) of running stag by Erna Pinner. Type: Felicity]

*Christmas greetings and all good wishes for the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (31 × 40 mm) of church within a snow dome, probably by Gwenda Morgan. Type: Perpetua]

[star] *With a festive greeting and every good wish from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (33 × 41 mm) of a prancing horse by Erna Pinner. Type: Perpetua]

[Paper envelope, marked in ink and pencil '12 Samples | Small single greeting cards | Any one can be made up | into a private card, in | quantities not less than a dozen'. Actually contains eight cards, as follows:]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (20 × 47 mm) of aerial view of farmstead by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (32 × 57 mm) of cottage amid trees by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and good wishes for the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (43 × 39 mm) of winter trees by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (42 × 39 mm) of winter trees (similar to foregoing) by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (35 × 37 mm) of rustic bridge and

lane by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (46 × 30 mm) of lane overshadowed by trees by Iain Macnab. Type: Perpetua. Two copies]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (27 × 39 mm) of rustic band in darkened street by Iain Macnab. Type: Perpetua]

[Glassine envelope containing 26 cards from various series (no envelopes). Includes 11 cards from the foregoing series, and seven from *Nine assorted single christmas cards*. Contains:]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (32 × 57 mm) of cottage amid trees by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and good wishes for the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (43 × 39 mm) of winter trees by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (42 × 39 mm) of winter trees (similar to foregoing) by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (35 × 37 mm) of rustic bridge and lane by Iain Macnab. Type: Perpetua]

*With every good wish for a happy Christmas and a prosperous new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (46 × 30 mm) of lane overshadowed by trees by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (27 × 39 mm) of rustic band in darkened street by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (20 × 49 mm) of country house by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (24 × 52 mm) of rustic carol singers by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and good wishes for the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (65 × 49 mm) of rustic bridge over river by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (45 × 51 mm) of windswept trees

by Iain Macnab. Type: Perpetua]

*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. [Woodstock, 1950s]. 90 × 115 mm. [1] leaf. Drawing (21 × 42 mm) of distant view of farmstead by Iain Macnab. Type: Perpetua]

*Smooth be your path through the coming year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (29 × 42 mm) of stream beneath winter trees by Iain Macnab. Type: Felicity. Three copies]

*To wish you a merry Christmas and a happy new year ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (43 × 37 mm) of Christmas tree by Alison McKenzie. Type: Perpetua]

*The peace and goodwill of Christmas be yours ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (32 × 41 mm) of Christ-child in manger, probably by Gwenda Morgan. Type: Perpetua. Two copies]

*Season's greetings [star] best wishes for Christmas ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (30 × 46 mm) of rustic lane in winter by Iain Macnab. Type: Felicity]

*Happy days be yours the whole year through ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (26 × 39 mm) of duck (mallard?) by M. A. Carter. Type: Perpetua]

*Christmas greetings and good wishes from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (21 × 47 mm) of running stag by Erna Pinner. Type: Felicity]

[star] *With a festive greeting and every good wish from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (33 × 41 mm) of a prancing horse by Erna Pinner. Type: Perpetua]

*Christmas greetings and every good wish from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (39 × 54 mm) of rustic stone bridge by Iain Macnab. Type: Perpetua. Dark brown. Eight copies]

**Box 18** ‘misc. cards &c. | not illustrated or no named artist’

[A group of ‘cards misc.’ (so-designated in pencil by ALF on a paper wrap-round). Contains:]

*Smooth be your path and every prospect pleasing ...* [Christmas greeting. Woodstock, [1957]. 120 × 150 mm. Pp. [1–4]. Two-colour map (104 × 130) of the area round Charlbury with a vignette of Lee’s Rest top right (unattributed). Type: Felicity. Green and black. From Lee’s Rest, Charlbury.

*Seen from 15 Holywell.* [Postcard(?). [Woodstock, 1950s]. 140 × 90 mm. Drawing (122 × 72 mm) of view over Oxford rooftops captioned ‘*Seen from 51 Holywell*’ (unattributed, possibly by Iain Macnab). Type: Felicity. Printed only on the recto (imperfect?). Two copies]

John Clare. *’Tis winter, and I love to read indoors ...* [Christmas greeting. Woodstock, [1940 or 1941]. 120 × 145 mm. Pp. [1–4]. Three-colour modernist drawing (83 × 98 mm) of an open book by Ursula Blau (unattributed here, possibly because of her German-sounding name). Type: Perpetua and Felicity. Grey, red and blue. Text continues: ‘*May the spirit of Christmas be with you ...*’ A different edition, with the text on page [1], was published in 1947]

Robert Herrick. *Good wishes for your safety.* [Postcard. Woodstock, [1940 or 1941]. 140 × 90 mm. Type: Perpetua, Felicity and Gill Sans. Blue and black. The text is printed within a typographical border. It is taken from ‘*The Bell-man. 1648*’]

*Six herbs picked from various old herbals.* [Corresp card. Woodstock, [1955]. 150 × 115 mm. Wood-engraving (45 × 77 mm) of six herbs by Gwenda Morgan (Morgan 35 dated 1950). Type: Perpetua and Felicity. Green and black. This copy blank on verso]

*Neither in halls nor yet in bowers ...* [Christmas greeting. [Woodstock, ca. 1957?]. [1] leaf. 115 × 90 mm. Type: Perpetua and Felicity. The same text was also used for a four-page Christmas greeting from 1957. Six copies, plus one 90 × 100 mm]

Charles Cotton. *The New Year, plague on ’t! ...* [Christmas greeting. Woodstock, [1950s?]. 90 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Decorated on page [1] with Bauer Bernhardt ornaments. Text: ‘*With the season’s greetings / and every good wish ...*’. Four copies]

Alexander Scott. *This good New Year we hope, with grace of God ...* [Christmas greeting. Woodstock, [1957]. 80 × 125 mm. Pp. [1–4]. Two vignettes by Iain Macnab, one (35 × 50 mm) of a church, the other (22 × 49) of a house on a hillside. Type: Felicity. Printed on pale yellow card. This copy printed on page [1] only and stamped ‘PROOF ONLY’]

S. T. Coleridge. *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [ca. 1950]. 200 × 145 mm. Pp. [1–4]. Type: Perpetua and Gill Sans. J. B. Green hand-made paper. Red and black. Same text was used for at least two other cards]

[A group of ‘cards &c. | with clients’ names printed’ (so-designated in pencil by ALF on a paper wrap-round). Contains:]

*Chekyns for X-messes.* [Christmas greeting. Woodstock, [1947]. 150 × 115 mm. Pp. [1–4].

Printed calligraphic initial T (27 × 24 mm) by JMS(?). Type: Old English and Felicity. J. B. Green hand-made paper. Red and black. Includes a brief text by Dr Johnson 'Old times have bequeathed us a precept ...'. Two copies, one from Wynnifred K. Thomas]

Horace. *See how white and deep in snow ...* [Christmas greeting. Woodstock, [1957?]. 140 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. With an ATF ornament at the foot of page [1]. Translated by FG. Eight copies, three from David and Glorita Graham and one from Julian Vranek, plus a proof of the black elements of page [1] printed on tracing paper]

*A song for Christmas, now thrice wolcome ...* [Christmas greeting. Woodstock, [1950s?]. 140 × 125 mm. Pp. [1–4]. Five vignette drawings, a beer-tankard (15 × 15 mm) by Iain Macnab, pig and gate (27 × 30 mm) by Erna Pinner, three beer-glasses (25 × 34 mm) possibly by Macnab, three geese (20 × 39 mm) by Pinner, and a champagne bottle and glasses (38 × 29 mm) possibly by Macnab. Type: Perpetua and Felicity. Red and black. Also has an ATF ornament on page [1]. The text is from 'Poor Robin's Almanac, 1695'. From 'The Directors and Staff | Manor House Hotel | Moreton-in-Marsh ...'. Two copies]

Gervase Markham. *Mince pies Elizabethan style.* [Christmas greeting. Woodstock, [1953]. 150 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black (dark brown?). Mottled pale brown card. Uses an arrangement of triple-rules, and ATF ornaments of a Christmas tree and candlestick. Three copies, one from Marj Childs]

J. R. Macgrath. *The Queen's College Oxford, New Year's day ...* [Christmas greeting. Woodstock, [1950s]. 120 × 150 mm. Pp. [1–4]. Drawing (99 × 30 mm) of needles and threads (possibly by JMS). Type: Perpetua and Felicity. Red and black. From H.W. and Ethel Florey (Provost of Queen's and his wife)]

*Tout qui se presente a nos yeux de livre suffisant ...* [Bookmark/greeting. Woodstock, [1958]. 215 × 80 mm. [1] leaf. With calligraphic ornaments of a scroll and inkwell (19 × 23 mm) and yacht at sea (23 × 30 mm). Type: Perpetua and Felicity. From 11 Brookside, Headington. Eight copies]

Samuel Pepys. *A highly successful party.* [Christmas greeting. Woodstock, [1956]. 130 × 95 mm. Pp. [1–4]. With calligraphic ornaments of a candle (26 × 11 mm) and hanging lantern (20 × 13 mm) probably by Ailsa Craig. Type: Perpetua and Felicity. Red and black. From Pepys' *Diary* for 1667. Also includes a text by John Selden, 'Whilst you are upon Earth ...']

*Thou wilt keep him in perfect peace ...* [Christmas greeting. Woodstock, [1938]. 145 × 100 mm. Pp. [1–4]. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper. Black, the main text printed on a blue panel. From Mrs Lancaster]

Artemus Ward (C. F. Browne) *et al.* *A triad of maxims [star] let us all be happy ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Type: Perpetua and Felicity. There are quotations from Ward, J. L. Motley and John Selden. Text: 'To wish you a happy Christmas | and a happy year to follow ...'. Also issued as a postcard. From Floss and Leslie Manico]

Clive Sansom. *Christmas 1940.* [Christmas greeting. [Woodstock, 1940]. 140 × 95 mm. [1] leaf.

Type: Perpetua. J. B. Green hand-made paper. Six lines of verse by Sansom, beginning 'No parachutists harm thee!']

Clive Sansom. *The sun's flight was turned ...* [Christmas greeting? [Woodstock, 1940 or 1941]. 140 × 100 mm. [1] leaf. Type: Perpetua. J. B. Green hand-made paper. Sonnet by Sansom]

*With every good wish for Christmas ...* [Christmas greeting. Woodstock, 1957. 115 × 135 mm. Pp. [1–4]. Vignette (26 × 22 mm) of the coat-of-arms of Woodstock (unattributed). Type: Felicity. From the Mayor and Mayoress of Woodstock, Councillor C. W. and Mrs K. Banbury]

*The Mayor and Mayoress of Woodstock ... greet you ...* [Christmas greeting. Woodstock, 1956. 110 × 150 mm. [1] leaf. Vignette (19 × 16 mm) of the coat-of-arms of Woodstock (unattributed). Type: Felicity. Red and green]

H. W. Longfellow. *Then pealed the bells more loud and deep ...* [Christmas greeting. Woodstock, [1937]. 100 × 145 mm. Pp. [1–4]. Printed calligraphic initial T (27 × 24 mm) by JMS(?). Type: Perpetua and Gill Sans. J. B. Green hand-made paper. Blue and black. From Mrs Lancaster]

Sidney Godolphin. *Greetings from Janetta C. Sorley ... St Giles's House, Chesterton Lane, Cambridge.* [Christmas greeting. Woodstock, [1937]. 155 × 130 mm. Pp. [1–4]. Type: Felicity and Gill Sans. J. B. Green hand-made paper. Text: 'Lord when the wise men came from Farr ...'. Two copies]

*O beata solitudo! ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Page [1] bears a drawing (22 × 30 mm) of a rampant lion device, with the motto 'DUM SPIRO SPERO'. From R. Hugh Roberts. Two copies, plus the original artwork for the device in a card folder with ink instructions to the block-maker]

Henry Vaughan. *Christmas 1941 and new year 1942.* [Christmas greeting. Woodstock, [1941]. 145 × 110 mm. [1] leaf. Type: Perpetua and Felicity. J. B. Green hand-made paper. From W. T. Lofthouse, Old Bank House, Woodstock. A poem by Vaughan 'The brightness of this day we owe'. Two copies]

*Christmas 1940 and new year 1941.* [Christmas greeting. Woodstock, [1940]. 140 × 95 mm. [1] leaf. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper. From W. T. Lofthouse, Old Bank House, Woodstock. A '15th Century Carol', 'OUT OF YOUR SLEEP arise and wake ...']

Benjamin Franklin. *There is nothing which has yet been contrived by man ...* [Christmas greeting. Woodstock, [1950s]. 125 × 100 mm. Pp. [1–4]. Drawing (36 × 58 mm) of the Bay Tree Hotel (house with five gables, unattributed). Type: Perpetua and Felicity. Red and black. Page [1] is printed within a typographical border in red. From Sylvia Gray, the Bay Tree Hotel. Two copies]

Hillaire Belloc. *Do you remember an inn, Miranda?* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Drawings of a potted bay tree (44 × 33 mm) and the Bay Tree Hotel (36 × 58 mm) (both unattributed). Type: Perpetua and Felicity. Red and black. For



Sylvia Gray, the Bay Tree Hotel. Two copies]

*An old French nowell, comme les bestes autrefois ...* [Christmas greeting. Warlingham, [ca. 1935]. 200 × 130 mm. Type: Goudy Modern, Gill Sans and Weiss Initials Series I (capital C). Black and red. J. B. Green hand-made paper. Signed in ink 'Katharin[?]'

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956?]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: '[paragraph] To make Plumm Pottage ...'. Text on page [3]: 'To bring you a Christmas greeting ...'. Decorated with Bauer Bernhardt ornaments. Five copies, one marked 'Proof' in pencil, two from Col. and Mrs A. J. Kerry, one of pages [1–2] only, and one of page [1] only (page [2] blank) stamped 'PROOF | ONLY'.

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956?]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: '[paragraph] To make Plumm Pottage ...'. Text on page [3]: '[paragraph] How shall we ever recollect half the | dishes for grandmamma? *Jane Austen*'. Decorated with Bauer Bernhardt ornaments. Four copies, one from 62 Dibdale Road, Dudley]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956?]. 205 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Gilt-edged card. Text on page [2]: '[paragraph] To make Plumm Pottage ...'. Text on page [3]: 'To bring you a Christmas greeting | and a very good wish for | a happy new year | from | The Directors and Staff | [four stars] | Manor House Hotel | Moreton-in-Marsh ...'. Decorated with Bauer Bernhardt ornaments and ATF ornaments of grapes]

*Christmas greetings and every good wish ...* [Christmas greeting. [Woodstock, 1953]. 115 × 90 mm. [1] leaf. Drawing (45 × 55 mm) of the Butter Cross at Witney by Iain Macnab. Type: Perpetua. Two copies, one from S. B. and W. S. Nayler]

*Christmas greetings and every good wish ...* [Christmas greeting. [Woodstock, 1953?]. 115 × 90 mm. [1] leaf. Drawing (45 × 50 mm) of Rawcot Bridge by Iain Macnab. Type: Perpetua. Grey. From Una Ellis-Fermor]

*Christmas greetings and best wishes, just to let you know that we are thinking about you ...* [Christmas greeting. [Woodstock, 1940?]. 90 × 115 mm. [1] leaf. Type: Felicity. From Tony and Ruth. Two copies]

*Christmas greetings and best wishes ...* [Christmas greeting. [Woodstock, 1953?]. 115 × 90 mm. [1] leaf. Sketch of Christ Church (46 × 32 mm) by Iain Macnab. Type: Perpetua. From S. B. Nayler]

[A group of 'cards | "designed by J. M. Shelmerdine"' (so-designated in pencil by ALF on a paper wrap-round). Contains:]

Artemus Ward (C. F. Browne) *et al.* *A triad of maxims* [star] *let us all be happy ...* [Postcard. Woodstock, [1950s]. 140 × 90 mm. Type: Perpetua, Felicity and Gill Sans. With an ATF ornament at the foot of the recto. There are quotations from Ward, J. L. Motley and John Selden. Also issued as Xmas card]

Artemus Ward (C. F. Browne) *et al.* *Let us all be happy and live within our means ...* [Christmas

greeting. Woodstock, [1958]. 150 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. With several ATF ornaments, and a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. There are five quotations on page [1], from Ward, J. L. Motley, Samuel Johnson, George Herbert, John Selden, and (on page [2]) from Eugene Field. From Sylvia Gray]

*From A ... to Z, a happy Christmas & New Year.* [Christmas greeting. Woodstock, [ca. 1960]. 120 × 155 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text: '[three full points] and many a red-letter day ...'. An alphabet card. 37 copies. RGP]

[The following items are loose within the box:]

Saint Augustine. *Alia erant quae in amicis.* [Christmas greeting? Woodstock, [1958]. 145 × 115 mm. Pp. [1–4]. Type: Perpetua and Felicity. An extract from Augustine's *Confessions* in Latin (p. [2]), and English translation (p. [3], unattributed but probably by FG). Marked with a pencil cross as being an imperfect copy]

I. C. *Heart's desire ...* [Woodstock, [1950s]. 185 × 135 mm. [1]<sup>2</sup>. Pp. [1–4]. Pp. [1] 'HEART'S | DESIRE | by I. C.'; [2–3] text in six verses, beginning 'THE WINDRUSH AND THE EVENLODE ...'; [4] 'Printed by hand at The Samson Press, Woodstock, Oxford'. Type: Perpetua with Gill Sans on p. [4]. J. B. Green hand-made paper. Unbound. A poem about the beauty of Oxfordshire (not a great work). Probably printed for the author]

P. B. Shelley. *The final chorus from Shelley's Hellas.* [Woodstock, 1941. 285 × 190 mm. [1]<sup>2</sup>. Pp. [1–4]. Pp. [1] 'The Final Chorus | from Shelley's | HELLAS | [at foot] The SAMSON PRESS | Easter 1941'; [2–3] text in seven verses, in red and black, beginning 'THE WORLD'S GREAT AGE ...'; [4] blank. Type: Perpetua. Unidentified cream wove hand-made paper. Two copies]

*Wishing you a happy Christmas and the best of luck in the New Year ...* [Christmas greeting. Woodstock, [1940]. 115 × 90 mm. [1] leaf. Drawing (30 × 28 mm) of a fluffy cat by Erna Pinner. Type: Felicity. From Rupert and Diana Brinton Lee, 7 St Quintin Avenue, London W10, dated 25 December 1940]

*Greetings for Christmas and for the year to come ...* [Christmas greeting. [Woodstock, ca. 1940?]. 90 × 115 mm. [1] leaf. Type: Perpetua. From 'TONY AND RUTH']

*Christmas greetings, to wish you a pleasant Christmas and a happier new year than you expect ...* [Christmas greeting. [Woodstock, ca. 1940?]. 90 × 115 mm. [1] leaf. Type: Perpetua. From Mrs Charles C. Vian. Two copies]

*Season's greetings [star] best wishes for Christmas ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (30 × 46 mm) of rustic lane in winter by Iain Macnab. Type: Felicity. From 19 Oxford Street, Woodstock]

*Christmas greetings and every good wish from.* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Drawing (34 × 54 mm) of rustic stone bridge by Iain Macnab. Type: Perpetua. Two copies, one from Winifred Nayler one from St James's Hospital, Balham]

*The peace and goodwill of Christmas be yours ...* [Christmas greeting. [Woodstock, 1950s]. 115 × 90 mm. [1] leaf. Wood-engraving (32 × 41 mm) of Christ-child in manger, probably

by Gwenda Morgan. Type: Perpetua. From Woodpond, Seer Lane, Beaconsfield, Bucks]

*Christmas greetings and best wishes, just to let you know that we are thinking about you ...*

[Christmas greeting. [Woodstock, 1940?]. 95 × 125 mm. [1] leaf. Type: Felicity. Dark brown. Mottled cream card. From H. and K. Gathorne Hill]

**Box 19** 'unfolded stocks of cards 1 | (Horses by Erna Pinner)'.

[Christmas greeting. [Woodstock, ca. 1960]. 120 × 185 mm. Pp. [1–4]. Two-colour drawing (101 × 164 mm) of two prancing horses by Erna Pinner (see Z67). Grey, orange and black. 292 incomplete, unfolded copies: 286 copies on white card, printed only on page [1] in orange; six trial copies on cream card, printed with one or more impressions of one colour block (orange) or the other (grey), or both; plus one overlay (for register) printed in orange on tracing paper]

**Box 20** 'unfolded stocks of cards | Rubbish everywhere | Drawings by Iain Macnab'.

[J. M. Shelmerdine]. *Litter lamentation ... rubbish everywhere!* [Single sheet. Woodstock, [1955]. 255 × 180 mm. Drawings (64 × 38 and 62 × 35 mm) of a teddy boy and littering family by Iain Macnab (see Z131 and Z132). Type: Perpetua and Felicity. Hand-set at SP and printed in at least two impressions, one by hand (copies sold at 6d. each) and the other commercially printed in large numbers (sold at 1s.9d. per dozen, 12s.6d. per hundred etc). Copies of the former are on card (240 × 160 mm) and bear no imprint. Copies of the latter are on thin paper but in a larger format (255 × 180 mm) and have 'Devised and published at the Samson Press, Woodstock. Drawings by Iain Macnab. Copyright reserved.' at the foot. The text was inspired in part by a National Trust report of 1955, and copies were sold through the Trust's newsletter. Two packets in brown paper, one containing around 320 copies the other around 430 copies, with an additional copy taped to the front of each packet; all these copies come from the commercially-printed impression on thin paper. JR]

**Box 21** ‘unfolded stocks of cards | A baker’s dozen | Drawing by Iain Macnab’.

*A baker’s dozen of old sayings for present times.* [Single sheet. Woodstock, [1958?]. 220–225 × 170 mm. Type: Perpetua and Felicity. Drawing (154 × 32 mm) showing 14 characters mentioned in the sayings by Iain Macnab. Red and black. White card. Another edition was printed, without the illustration, as a greeting titled *Some old sayings for the New Year*. 116 copies, two with the imprint printed upside-down on the verso. PWN, JR]

**Box 22** 'unfolded stocks of cards inc. A Westminster Christmas: William Kermode | misc. | stationery, unprinted'

[*Tout qui se presente a nos yeux de livre suffisant ...* Bookmark/greeting. Woodstock, [1958]. 215 × 80 mm. With calligraphic ornaments of a scroll and inkwell (19 × 23 mm) and yacht at sea (23 × 30 mm). Type: Perpetua and Felicity. Cream card. Eight copies printed on the verso only (i.e. only the imprint)]

*Easter greetings*. [Easter card. Woodstock, [ca. 1960?]. 115 × 140 mm. Pp. [1–4]. Drawing (unidentified) by Erna Pinner. Type: Felicity. On mottled blue-green card. Seven incomplete copies, without the illustration, five unfolded]

[Unidentified card illustrated with a '*Photograph by J. M. Shelmerdine ...*'. Christmas greeting. Woodstock, [ca. 1955?]. 120 × 150 mm. Pp. [1–4]. Photograph (unidentified) by JMS. Type: Felicity. 22 copies, unfolded and only the inner forme printed, six designed to fold the other way (150 × 120 mm), one being on smaller card (150 × 110 mm)]

*White birds float down ...* [Christmas greeting. [Woodstock, 1961?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (73 × 49 mm) of fir tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Blue and black. Four copies printed only on page [1], and five blank cards, unfolded]

*A Christmas greeting, wishing you twelve happy months ...* [Christmas greeting. [Woodstock, ca. 1960?]. Pp. [1–4]. Drawing (31 × 45 mm) of rustic lane in winter by Ian Macnab. Type: Perpetua and Felicity. 40 copies of an incomplete card, unfolded; 27 on cream card (125 × 185 mm); 13 in a different format (185 × 125 mm), nine on pale orange card, three on pale green and one on pale grey]

[Unidentified card. [Woodstock, ca. 1960?]. 255 × 160 mm. Pp. [1–4]. Drawings (80 × 128) of six groups of fauns by Erna Pinner (really two groups, repeated sometimes in mirror image to make a symmetrical pattern). Mottled cream card. 21 copies printed only on page [1] and with no text, unfolded]

*A Westminster Christmas*. [Christmas greeting. Woodstock, [1957, repr. ca. 1960?]. 165 × 190 mm. Pp. [1–4]. Scraperboard drawing (128 × 164 mm) of the Thames embankment by William Kermode. Type: Gill Sans italic, Perpetua and Felicity. Grey and black. 14 copies printed only on page [1], unfolded. These may be rejected copies, since the image shows poor printing and some hand-touching of the darkest areas]

[47 sheets (200 × 255 mm) cut from a ledger or account book. Unused. Perhaps intended for interleaving or proofing]

[Around 300 pre-printed and cut blank forms (205 × 130 mm) for making up invoices, designed to be folded, addressed and send in the post]

[26 miscellaneous blank cards, ranging from 90 × 140 to 160 × 260 mm. From the same stock that is now held in the Bibliography Room]

[16 miscellaneous blank envelopes, ranging from 95 × 120 to 165 × 185 mm. Unused]

**Box 23** ‘Artists: | Ailsa Craig’

*Greetings*. [Christmas greeting. Woodstock, [1950s?]. 125 x 100 mm. Pp. [1–4]. Two-colour drawing (120 x 92 mm) of spaniel with bone signed ‘A.C.’ by Ailsa Craig (see Z75), plus a calligraphic vignette (20 x 15 mm) of a flower on page [3]. Type: Felicity. Brown and black. Text: ‘*Kind thoughts / and best wishes for Christmas / and the coming Year ...*’. Two imperfect copies, both printed only on page [1], unfolded and stamped ‘PROOF | ONLY’ (perfect copy in Box 38)]

‘*Salute the happy morn.*’ ... [Christmas greeting. Woodstock, [1959]. 150 x 120 mm. Pp. [1–4]. Two-colour drawing (120 x 101 mm) of cockerel signed ‘A.C.’ by Ailsa Craig (see Z99). Type: Perpetua and Felicity. Dark brown and blue. Presented by John Randle, 1987]

*Prosper you well at every time and season*. [Christmas greeting. Woodstock, [ca. 1960?]. 175 x 150 mm. Pp. [1–4]. Two-colour drawing (123 x 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. Text: ‘SIGNS OF THE ZODIAC | *The Ram, the Bull ...*’. The same illustration was used for *The zodiac ...* and *Prosper your comings and your goings ...* 27 copies: one blank on page [3] and stamped ‘PROOF | ONLY’; two from Westminster Bank, Temple Bar Branch, each with this text printed several times for register, one with an orange typographical border proofed across pages [2–3]]

*Prosper your comings and your goings ...* [Christmas greeting. Woodstock, [1950s]. 175 x 150 mm. Pp. [1–4]. Two-colour drawing (123 x 123 mm) of zodiac and a calligraphic ornament (32 x 22 mm) of a bay tree on page [3], both by Ailsa Craig. Type: Perpetua and Felicity. Pink and black. Text: ‘*Shall I not take mine ease in mine Inne*’ from Henry IV, part 1. The same illustration was used for *The zodiac ...* and *Prosper you well ...* A mock-up is in Box 38. From Sylvia Gray, Bay Tree Hotel. Two copies]

*The zodiac, the ram, the bull ...* [Christmas greeting. Woodstock, [1954]. 220 x 145 mm. Pp. [1–4]. Two-colour drawing (123 x 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. The same illustration was used for *Prosper you well ...* and *Prosper your comings and your goings ...* and for a single-sheet version of the same print. 17 copies, one from George and Christine Kenyon, one with offsetting on page [2], and one with the verse excised]

*Good food, good wine, good love ...* [Christmas greeting. Woodstock, [1953]. 130 x 100 mm. Pp. [1–4]. Two-colour calligraphic text (110 x 78 mm) by Ailsa Craig. Type: Gill sans on p. [4]. Red and black. From Sylvia Gray, Bay Tree Hotel. The text on page [3] is also printed from a calligraphic block (104 x 58 mm), including the ornament of a bay tree which was also used separately (see Box 38). Three copies, unfolded]

*Greetings in this year of grace*. [Greeting. Woodstock, [1953]. 155 x 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (130 x 96 mm) of Shakespeare signed ‘A.C.’ by Ailsa Craig. Type: Felicity. Red and black. Text: ‘*A message of remembrance and goodwill ...*’. The same illustration used for *Greetings, best wishes ...* From Blue Mist, Whidbourne Avenue, Marine Drive Torquay. Printing misaligned and marked with a pencil cross]

Shakespeare. *Greetings, best wishes ‘– and the grace of heaven ...*’. [Christmas greeting. Woodstock, [1961?]. 125 x 100 mm. Pp. [1–4]. Two-colour calligraphic drawing (96 x 90 mm) of Shakespeare by Ailsa Craig (see Z101). Type: Perpetua and Felicity. Black and red. There is an ATF ornament on page [3]. The same illustration was used for an earlier greeting with



calligraphic text below and the artist's initials bottom left. Two copies, both imperfectly printed, one from Hoggrove House, Woodstock; on the other copy the pin-mark (or some other part of the casting) of a quad has accidentally printed on page [3]]

William Austin. *Christmas eve, all this night shrill chanticler ...* [Christmas greeting. Woodstock, [1951]. 145 × 115 mm. Pp. [1–4]. Two-colour calligraphic drawing (120 × 90 mm) of the '*COCK OF THE NORTH*' signed 'A.C.' by Ailsa Craig. Type: Perpetua and Felicity. J. B. Green hand-made paper. Red and black. From Ian Tippetts]

*How happy were those days of old ...* [Christmas greeting. Woodstock, [1955]. 130 × 110 mm. Pp. [1–4]. Two-colour drawing (114 × 83 mm) of chef by Ailsa Craig (see Z104), with a calligraphic vignette (27 × 19 mm) of jester's head on page [3]. Type: Perpetua and Felicity. Pink and black. The text is said to be '*Anon. 1709*'. Ten copies: one from Mr and Mrs T. Carter; one from 15 Blenheim Road, London; three from the Chop House, Cotswold Gateway Hotel, Burford (with the imprint moved to page [4]); two from Stone Hedges, Yelverton; and two Coniston, Bridge of Weir, Renfrewshire]

**Box 24** 'Artists: | Alison McKenzie'

*Shrill's the wind and chill's the rain ...* [Christmas greeting. Woodstock, [1956]. 125 × 100 mm. Pp. [1–4]. Drawing (69 × 76 mm) of weathercock by Alison McKenzie. Type: Perpetua and Felicity. Printed on pale grey card. Text: 'To bring you a | Christmas greeting ...'. The same image was used for *Song for a wet season* in 1955. Imperfect copy, consisting of pages [1–2] stamped 'PROOF | ONLY']

*And all the bells on earth shall ring ...* [Christmas greeting. Woodstock, [1956]. 145 × 125 mm. Pp. [1–4]. Drawing (126 × 109 mm) of church within reversed-out border of bells and steeples by Alison McKenzie. Type: Felicity. With an ATF ornament of bells on page [3]. Six copies in different shades of blue (three from Julian Vranek, one from Toni, Piet and Christine de Baan, one from Aldbourne Weavers Ltd, one from the Homestead, Burford), plus two incomplete copies marked as proofs]

*Nay, nay, ivy! ... Holly beareth beris ...* [Christmas greeting. Woodstock, [1957]. 145 × 125 mm. Pp. [1–4]. Two-colour drawing (111 × 100 mm) of ivy and holly by Alison McKenzie. Type: Perpetua and Felicity. Green and black, with the berries hand-coloured in red. With an ATF ornament on page [3]. Text: 'Though winter blasts blow ne'er so high ...'. Two copies: one from Blanche Whitlock, one of pp. [1–2] only]

[Glassine envelope containing:]

*The town of Woodstock owes its origin to the royal forest ...* [Greeting. Woodstock, [1961?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (67 × 53 mm) of stag surrounded by oak and ivy leaves signed 'A.M<sup>c</sup>.K.' by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and red-brown. An ATF ornament is printed on page [3]]

Robert Burns. *And here's to them that wish us weel ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of a thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. This impression also bears an extract from 'Gerard's Herball, 1597'. There is an ATF ornament on page [3]. The same illustration was also used for *The seasons alter ...*]

*Oak leaves: these betoken good health ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. The text is said to come 'From a Victorian Album'. There is an ATF ornament on page [3]]

*And for the joy of this great birth ...* [Christmas greeting. Woodstock, [1955]. 115 × 115 mm. Pp. [1–4]. Two-colour drawing (72 × 75 mm) of shepherds worshipping star within a circular frame by Alison McKenzie. Type: Perpetua and Felicity. Black and pale brown. The text is said to be an 'Old Carol'. The same illustration was used for *May the roads ...*. Three copies marked as proofs: one from Pamela Frankau, one blank on pp. [2–3], and one incomplete with 'THE Snail, when he lies close ...' printed in green on the verso]

*May the roads rise with you ...* [Christmas greeting. Woodstock, [1955?]. 115 x 115 mm. Pp. [1–

4]. Two-colour drawing (72 x 75 mm) of shepherds worshipping star within a circular frame by Alison McKenzie. Type: Perpetua and Felicity. Black and pale brown. The same illustration was used for *And for the joy ...* From William R. Hathaway]

*The angels heralded our Saviour's birth ...* [Christmas greeting. Woodstock, [1950s]. 125 x 110 mm. Pp. [1–4]. Two-colour drawing (80 x 85 mm) of angels round the manger by Alison McKenzie. Type: Perpetua and Felicity. Black and two shades of brown. Pale yellow card. The text is said to be an ‘*Old Carol*’. 11 copies, all marked with pencil crosses, one stamped ‘PROOF | ONLY’]

[Buff envelope titled in ink by FG ‘Six | Nursery Rhyme Postcards | with drawings by Alison MacKenzie [sic]’ containing (all on rough deckle-edged card):]

*Four-and-twenty tailors went to catch a snail ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (64 × 64 mm) of stylised tailors and snail by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper. Reprinted in 1946]

*I had a little nobby mare her name was Jenny Gray ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (65 × 63 mm) of mustard-pot on horseback by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper]

*God made the bees ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity and Gill Sans. J. B. Green(?) hand-made paper]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1950?]. 135 × 85 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and beehives) by Alison McKenzie. Type: Felicity and Gill Sans. Postmarked 23 December 1963, addressed in ink to The Countess and Miss A. de Cardi at East Grinstead, with a short greeting signed by Jocelyn M. Morris. Presented by John Randle, 1987]

*I went to Noke, but nobody spoke ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (31 × 51 mm) of Church by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper]

*Under the umbrageous umbrella tree ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (94 × 79 mm) of a mountain with palm trees, an elephant, huntsman etc. by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper]

*There are men in the village of Erith ...* [Postcard. Woodstock, [1938]. 140 × 90 mm. Drawing (64 × 51 mm) of two men against stylised background of houses, bridge and barge by Alison McKenzie. Type: Perpetua and Gill Sans. J. B. Green(?) hand-made paper]

*I had a little nobby mare her name was Jenny Gray ...* [Postcard. Woodstock, [1950s?]. 140 × 90 mm. Drawing (65 × 63 mm) of mustard-pot on horseback by Alison McKenzie. Type: Perpetua and Gill Sans. Brown]

*Oak leaves: these betoken good health ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and oakleaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. The text is said to come ‘*From a Victorian Album*’. Four copies marked as proofs with various imperfections: one with pp. [2–3] printed

upside-down, one from Floss and Leslie Manico]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. Plate-sunk card. The illustration is erroneously attributed to Erna Pinner. 28 copies]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. This impression includes a quotation ('Though it be a shrub full of prickles ...') from Gerard's *Herbal*. There is an ATF ornament on page [3]. Two copies, one on cream card and one on white card (from 149 Old Park Lane)]

*White birds float down ...* [Christmas greeting. [Woodstock, 1961?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (73 × 49 mm) of fir tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Blue and black. Stamped 'PROOF | ONLY']

*Holly, highy-tighty-paradighty, clothed all in green ...* [Christmas greeting. [Woodstock, 1952]. 130 × 100 mm. Pp. [1–4]. Two-colour drawing (90 × 82 mm) of holly and mistletoe by Alison McKenzie. Type: Perpetua and Felicity. Grey and green. The berries are hand-coloured in red. Two copies, one from George and Christine Kenyon, plus a proof sheet (for register) of the grey elements of the image, printed on tracing paper]

Alexander Scott. *This good new year we hope, with grace of God ...* [Christmas greeting. Woodstock, [1957]. 130 × 100 mm. Pp. [1–4]. Two-colour drawing (90 × 82 mm) of holly and mistletoe by Alison McKenzie, with a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. Type: Felicity. Pale grey, dark green and black. The berries are hand-coloured in red. The same image had previously been used with a different text. From Sylvia Gray, the Bay Tree Hotel. Three copies]

*Oh whence come ye, you Kinges three? ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (104 × 51 mm) of the Magi beneath a star by Alison McKenzie. Type: Felicity. Red-brown and black. Nine copies, most marked with a pencil cross: one from 303a Brompton Road, London; one from the Grove, Middle Barton; seven printed only on page [1] (six unfolded)]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1960?]. 185 × 125 mm. Pp. [1–4]. Drawing (80 × 76 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Black with the drawing printed on a pale pink-brown ground. This is a reduced-format edition of a card first printed in 1954. Five copies, one from Geraldine and Desmond Findeisen, one of pages [1–2] only]

*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1954]. 225 × 145 mm. Pp. [1–4]. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Red. Larger size of type, and illustration, than the foregoing. Two copies]

*House-blessing, Saint Francis and Saint Benedight ...* [Single sheet. Woodstock, [1955]. 245 × 155 mm. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie printed on a pink ground. Type: Perpetua and Felicity. Pink and black. Same setting as the foregoing, but with the text in black and the illustration on a pink ground]

*Spede the plow and bless the peple.* [Christmas greeting. Woodstock, [1951]. 140 × 190 mm. Pp. [1–4]. Two-colour drawing (99 × 153 mm) in the woodcut style of ploughman at work by Alison McKenzie. Type: Old English and Felicity. Red-brown and black. Text: ‘Christmas Greetings | and good wishes | from’. Four copies: one from Ingrid and Edward Howarth, one from 6 Drumsheugh Place, Edinburgh, and two from the Vice-Chancellor (Leeds) and Mrs C. R. Morris]

*Spede the plow and bless the peple.* [Christmas greeting. Woodstock, [1950s]. 140 × 190 mm. Pp. [1–4]. Two-colour drawing (99 × 153 mm) in the woodcut style of ploughman at work by Alison McKenzie. Type: Old English, Perpetua and Felicity. Red-brown and black. Text: ‘A CHRISTMAS GREETING | and all good wishes for the New Year | from’. A later(?) variant of the foregoing, on white card with page [3] set in Perpetua. From Oxton Hall, Tadcaster (printed upside-down)]

*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and ivy leaves below by Alison Mckenzie. Type: Felicity. Green, dark green and black. The berries of the holly are hand-coloured in red and orange. Four copies: three without hand-colouring, one from Charles and Anne Woodbridge, one blank on pp. [2–4], one with lines by Milton attributing the illustration to Gwenda Morgan (page [3] intended for Morgan’s *Epiphany*). Mock-up in Box 31. Artwork in Box 43]

*God made the bees ...* [Single sheet. Woodstock, [ca. 1940?]. 280–285 × 190–195 mm. Drawing (153 × 126 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity. J. B. Green hand-made paper. Probably reprinted several times. Some copies (impressions?) have the imprint on the verso ‘*Hand-printed at the Samson Press, Woodstock | Drawing by Alison McKenzie*’. The same text was used for a postcard from 1938, with a reduced copy of the illustration. Eight copies, all with imprint, one hand-coloured. PWN has two copies, one hand-coloured]

*Christmas greetings and good wishes ...* [Christmas greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve. Plate-sunk card. The same image was used with Burns’s *And here’s to them that wish us weel ...* Two copies, one from Eluned Garmon Jones, one blank on page [3]]

*With every good wish for Christmas and the new year ...* [Christmas greeting. Woodstock, [1959?]. 110 × 90 mm. Pp. [1–4]. Two-colour drawing (68 × 45 mm) of holly by Alison Mckenzie. Type: Perpetua and Felicity. Red, grey and black. This image was also used for *The holly-tree ...* Three copies: one from 40 Palace Road, East Molesey, one from Julian Vranek, one with text set in Felicity (and berries printed in a different shade of red)]

*Greetings and all good wishes for Christmas ...* [Christmas greeting. Woodstock, [1956]. 120 × 175 mm. Two-colour drawing (86 × 148 mm) of angels, bells and robins around a Christmas tree, within a border, by Alison McKenzie. Type: Perpetua and Felicity. Dark red and grey. Four incomplete copies, three stamped ‘PROOF | ONLY’]

**Box 25** ‘Artists: Iain Macnab’

[Conservation envelope, containing material wrapped in a piece of paper titled in ink ‘Block maker’s proofs | Ian Macnab’:]

[105 leaves bearing block-maker’s proofs of drawings by Iain Macnab, many of Woodstock, many duplicated, a few signed or with manuscript annotations in pencil. One proof sheet also bears a proof of an image by Alison McKenzie (from *To market, to market, to buy a fat pig ...*)].

[Proof linocut (190 × 124 mm) of a farmhouse (Fresden Farm?) framed by trees by Macnab. On Japanese(?) paper]

[Two block-maker’s proofs of drawing (52 × 114 mm) in the woodcut style of a housewife at work by Alison McKenzie (see Z127)]

[Two proofs of a wood-engraving (69 × 83 mm) of dawn over a snowy landscape with village by Tom Chadwick. Used in *The Christ-child*. One is a fragment cut from that book, marked in pencil by JMS ‘Black on light toned | stock’, the other is a true proof similarly marked ‘Sepia | on | Dark | toned stock’]

[Cutting from *The Artist* (April 1937), pp. 54–56. Article ‘Artists of Note: No. 26 | IAIN MACNAB ... | By Herbert B. Grimditch’. Page [55] is a colour reproduction of a painting by Macnab. Includes a photographic portrait of Macnab and several of his wood-engravings, including some from *Tam O’Shanter*. With the label of the ‘International Press Cutting Bureau ...’.]

[Christmas greeting. Woodstock, [1954?]. 145 × 205 mm. Pp. [1–4]. Two-colour drawing (131 × 182 mm) of Mary, the infant Christ and a woman with a pitcher filling a bath (font?) by Iain Macnab. Type: Felicity. Black and red-brown. With two ATF ornaments on page [3]. Another card with this illustration has a different text (see Box 43). Two copies, one of pages [1–2] only, the other bearing multiple printings of the image and greeting from Maisie Maclaren; both are stamped ‘PROOF | ONLY’ and have some adjustments to the lines of the ladies’ noses, made with white gouache(?)]

*Chaucer’s House, Woodstock*. [Christmas greeting. Woodstock, [1950s]. 110 × 145 mm. Pp. [1–4]. Scraperboard drawing (78 × 107 mm) of Chaucer’s House by Iain Macnab. Type: Perpetua and Gill Sans. Wrongly describing this as an ‘Engraving’. From Mr and Mrs A. S. Foss. Also, the original scraperboard design, and four proof pulls of the block on rough and smooth stock, in black and sepia inks]

*While beer brings gladness ...* [Postcard. Woodstock, [c. 1955]. 90 × 140 mm. Drawing (31 × 30 mm) of foaming tankard by Iain Macnab. Type: Felicity and Gill Sans. Hand-coloured in green]

*Talk of the weather ...* [Postcard. Woodstock, [c. 1955]. 140 × 90 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua and Gill Sans. ‘First it rained | And then it blew ...’. Illustration also used for *Ye olde Englysshe Chrystmasse* in 1937]

*Memories of Woodstock ...* [Christmas greeting. Woodstock, [c. 1955]. 125 × 100 mm. Pp. [1–4]. Collage of drawings (108 × 76 mm) of Woodstock buildings by Iain Macnab. Type: Felicity and Old English. Red and Green. There is an ATF ornament on page [3]. Proof copy with page

[1] lettered in manuscript]

*It is good to climb mountains ...* [Christmas greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Drawing (48 × 56 mm) of tree and mountains by Iain Macnab, with a vignette (26 × 27 mm) on page [3] (see Z120, Z121). Type: Felicity. Plate-sunk card. Text: ‘*Smooth be your path / through the coming year ...*’. Also issued as a postcard. Six copies, two from Mr and Mrs B. B. Belcher, two from Brigadier and Mrs F. R. L. Goadby, one from Lin and Joan Goadby]

*Merry meet and merry part ...* [Postcard. Woodstock, [1938]. 145 × 95 mm. Wood-engraving (77 × 76 mm) of abstract triangular image by Iain Macnab. Type: Felicity and Gill Sans. Red and gold. Also printed with a blank verso as a Christmas greeting]

‘*The Bear*’, Woodstock. [Christmas Greeting. Woodstock, [ca. 1960?]. 115 × 145 mm. Pp. [1–4]. Drawing (84 × 134 mm) of the Bear Hotel by Iain Macnab. Type: Felicity. Text: ‘*With Christmas Greetings / and every good wish / for the New Year*’. This version uses only the black block of the two-colour image, and may be earlier]

*Rebus: a part of a forest ...* [Christmas Greeting. Woodstock, [ca. 1959]. 120 × 155 mm. Pp. [1–4]. Drawing (74 × 115 mm) of Woodstock by Iain Macnab (see Z51). Type: Perpetua and Felicity. Red and black. Page [1] is printed within a typographical border. There is an ATF ornament on page [3]. From Cyril and Peggy Morris]

Charles Dickens. ‘*Hark! the herald angels sing*’. [Christmas Greeting. Woodstock, [1958]. 120 × 150 mm. Pp. [1–4]. Two-colour drawing (86 × 129 mm) of hackneyed Victorian family singing round the piano by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Pink and black. With an ATF ornament on page [3]. Page [3] has the text by Dickens ‘*Many merry Christmases, | friendships ...*’. Mock-up(?) in box 31]

*You must bring your harp to the party ...* [Christmas greeting. Woodstock, [1951?]. 150 × 120 mm. Pp. [1–4]. Drawing (26 × 26 mm) of reveller in stocks by Iain Macnab, with another (30 × 38 mm) of the Woodstock stocks on page [3]. Type: Perpetua and Felicity. Orange and black. The text on p. [1] is a ‘*15th Century*’ Christmas poem beginning ‘*Make we merry bothe more and lasse ... | LETTE NO MAN cum into this hall ...*’. Another edition is in Box 11. 11 copies, two from A. J. Kerry]

*Market place, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (81 × 123 mm) of Park Street with the Church and Bear Hotel to the left by Iain Macnab (see Z22). Type: Perpetua and Felicity. Eight copies]

*Cromwell’s House, Woodstock (detail) ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (89 × 67 mm) of the door and window of Cromwell’s House by Iain Macnab. Type: Perpetua and Felicity. Six copies]

*Chaucer’s House, Woodstock ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (77 × 134 mm) of the end of Park Street, nearest Blenheim Palace, with Chaucer’s house in the centre by Iain Macnab. Type: Perpetua and Felicity. 37 copies]

*Woodstock from Blenheim Park ...* [Postcard. Woodstock, [1950s?]. 90 × 140 mm. Sketch (81 × 130 mm) of a distant view of Woodstock from Blenheim, with a pool in the foreground by Iain Macnab. Type: Perpetua and Felicity. 56 copies]

*Old Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950]. 90 × 140 mm. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Perpetua and Felicity. The same illustration was used for *An impression of Old Woodstock*]

*The Post Office, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (78 × 138 mm) of the Post Office by Macnab (version including the sign of the Bear Hotel). Type: Perpetua and Felicity. Six copies]

*The Post Office, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (82 × 136 mm) of the Post Office by Macnab (version without the sign of the Bear Hotel). Type: Perpetua and Felicity. 67 copies]

*The Town Hall, Woodstock ...* [Postcard. Woodstock, [1950s]. 90 × 140 mm. Drawing (75 × 125 mm) of the Town Hall by Iain Macnab (Z42). Type: Perpetua and Felicity. 79 copies]

*The Town Hall, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 120 × 150 mm. Pp. [1–4]. Drawing (75 × 125 mm) of the Town Hall, with a vignette (29 × 39) of the Woodstock stocks on page [3], both by Iain Macnab. Type: Perpetua and Felicity. Text: ‘*Greetings | and best wishes | from*’.

*The Town Hall, Woodstock ...* [Christmas greeting. Woodstock, 1963. 120 × 150 mm. Pp. [1–4]. Drawing (75 × 125 mm) of the Town Hall by Iain Macnab with the Woodstock arms (19 × 16) on page [3]. Type: Perpetua and Felicity. Text: ‘*With Christmas Greetings | and all good wishes for the New Year | from | The Mayor of Woodstock | (Councillor Mrs M. E. Bowley) ... 1963*’. Two copies].

*Blenheim Park in winter ...* [Christmas greeting. Woodstock, [ca. 1950]. 95 × 140 mm. Pp. [1–4]. Drawing (82 × 127 mm) of Blenheim Park by Iain Macnab. Type: Felicity. Text: ‘*A Christmas greeting | and all good wishes ...*’. Five copies, two from Stella Churchill, one from Sir Bennett and Lady Hance, one from Mr and Mrs L. Hartree, one from Una Ellis-Fermor]

Charles Lamb. [*paragraph*] *Summer has set in with its usual severity ...* [Postcard. Woodstock, [1955]. 90 × 140 mm. Drawing (32 × 100 mm) of people caught in a gale by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Green and black. The text also includes a sentence by Sidney Smith. The same illustration was also used for *We are all well and keep large fires ...* 22 copies, all stamped ‘PROOF | ONLY’]

*The Wheatsheaf Inn, Old Woodstock ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (75 × 118 mm) of the Inn by Iain Macnab. Type: Perpetua and Felicity. 41 copies]

William Shakespeare. *He hath songs for man or woman ...* [Christmas greeting. Woodstock, [1951]. 115 × 90 mm. Pp. [1–4]. Drawing (75 × 49 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Hand-coloured in red. Two copies, one from Rosamond and George Reinhardt. The same block was used in 1953 for *Come, blow the trumpet ...* (stamped ‘PROOF | ONLY’)]

Alexander Scott. *This good New Year we hope, with grace of God ...* [Christmas greeting. Woodstock, [1957]. 80 × 125 mm. Pp. [1–4]. Two vignettes by Iain Macnab, one (35 × 50 mm) of a church, the other (22 × 49) of a house on a hillside. Type: Felicity. Printed on pale yellow card. Creased and marked with a pencil cross]



*Christmas greeting.* [Christmas greeting. Woodstock, [1953?]. 115 × 90 mm. Pp. [1–4]. Drawing (50 × 52 mm) of Oxford rooftops with Radcliffe Camera by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Bauer Bernhard Cursive Ornaments on page [1]. Text: ‘*Season’s greetings and best wishes from ...*’. From L.E. and E.K. Evetts]

*With all good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [ca. 1950]. 95 × 140 mm. Pp. [1–4]. Drawing (81 × 123 mm) of Park Street with the Church and Bear Hotel to the left by Iain Macnab (see Z22). Type: Felicity. From Mr and Mrs Cyril Argyle. Another copy in Box 43]

*Frost at Blenheim.* [Christmas greeting. Woodstock, [1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour drawing (89 × 125 mm) of skaters at Blenheim by Iain Macnab. Type: Felicity. Blue and black. Pages [1–2] only]

*An impression of Woodstock.* [Christmas greeting. Woodstock, [1956]. 120 × 155 mm. Pp. [1–4]. Wood-engraving (77 × 115 mm) of the Old Town House, Park Street, Woodstock (view from the SP window looking east) with Town Hall to the right, by Iain Macnab. Type: Felicity. Grey and black, with a border in pink. With an ATF ornament on page [3]. The same wood-engraving was used for a postcard from 1952. Two copies from Colonel and Mrs A. J. Kerry of Old Town House]

*A Christmas greeting and all good wishes for the new year ...* Christmas greeting. Woodstock, [ca. 1956?]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (78 × 115 mm) of Old Town House, Park Street, Woodstock (view from the SP window looking east) by Iain Macnab. Type: Perpetua and Felicity. Grey and red. Same illustration as the foregoing. Two copies from Gordon S. and Mrs Wakefield]

*The Bear Hotel, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour drawing (84 × 134 mm) of the Bear Hotel by Iain Macnab. Type: Felicity. Orange (background) and black. Text: ‘*With best wishes for Christmas / and a happy New Year / from*’]

*An impression of Old Woodstock.* [Christmas greeting. Woodstock, [1956]. 120 × 155 mm. Pp. [1–4]. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Felicity. Black with a border in blue. There is an ATF ornament on page [3]. Text: ‘*To bring you a Christmas greeting / and every good wish ...*’. The same illustration was used for *Old Woodstock in 1946 ...* From Blanche Whitlock.]

[*star*] *God speed you well, wherever you may go [star].* [Christmas greeting. Woodstock, [1959–1990?]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 155 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Old English and Felicity. Brown and black. Nine copies: two with an ATF ornament on page [3] (one from Rosamond and George Reinhardt, one from 22 Lansdowne Road, Stanmore); one from John and Joan Trench; five incomplete (two with Old English on page [3], one from Molly and Pat Farrell). RGP received the ‘last copy’ with the imprint printed upside-down around 1963]

Sydney Smith. *We are all well and keep large fires ...* [Christmas greeting. Woodstock, [1950s]. 90 × 140 mm. Drawing (32 × 100 mm) of people caught in a gale by Iain Macnab. Type: Monoline, Perpetua and Felicity. Green. The same drawing was used for *Summer has set in ...* From Shotover Edge, Headington]

*Ah! then be mine the nobler part ...* [Christmas greeting. Woodstock, [1955]. 185 × 125 mm. Pp. [1–4]. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua and Felicity. Pink or green and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. Also printed as a postcard. Four copies, two in pink on cream card from Sylvia Gray (with her usual baytree vignette on page [3]), two in green on white card from the Green Mann Inn, Brackley Hatch, Northamptonshire (with an ATF ornament on page [3])]

*Ah! then be mine the nobler part ...* [Postcard. Woodstock, [1955]. 150 × 115 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua and Felicity. Green and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. Blank on verso. Also printed as Christmas greeting. Three copies. RGP]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948?]. 120 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and blue-grey. With an ATF ornament on page [3]. The second colour block is actually a linocut (see W3). Three copies, one from Pat and Richard Tench, plus a trimmed copy of pages [1–2]]

*Wintry weather.* [Christmas greeting. Woodstock, [1953]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 29 mm) of lane overshadowed by trees by Iain Macnab. Type: Perpetua and Felicity. Grey. Plate-sunk card. Three copies, two from Brigadier and Mrs F. R. L. Goadby, one from Lin and Joan Goadby, unfolded]

William Shakespeare. *The haunted olive grove.* [Christmas greeting. Woodstock, [1938]. 195 × 145 mm. Pp. [1–4]. Wood-engraving (121 × 103 mm) of surreal grove with title as above by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. J. B. Green Crisbrook paper. Text: ‘*Octavius Caesar: The time of universal peace is near ... Antony & Cleopatra IV. 6 ...*’]

Sir Walter Scott. *A bird in the hand ...* [Christmas greeting. Christmas now 2. Woodstock, [ca. 1950]. 145 × 200 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of poulterer at street market by Iain Macnab. Type: Felicity and Gill Sans. J. B. Green hand-made paper. Text: ‘*Heap on more wood! The wind is chill ...*’. An earlier edition (1939) was in Gill Sans alone. From Dr J. Scott Taggart]

*Much water has run under the bridges.* [New Year greeting. Woodstock, [1961?]. 90 × 115 mm. Pp. [1–4]. Drawing (50 × 82 mm) of a rustic bridge (probably the Coln at Bibury) by Iain Macnab. Type: Felicity. Plate-sunk card. Text: ‘*And yet another year is coming to an end ...*’. This was also used as the front cover of a circular (RGP). From Floss and Leslie Manico]

*Rules for bell-ringers.* [Christmas greeting. Woodstock, [ca. 1950]. 95 × 140 mm. Pp. [1–4]. Drawing (77 × 57 mm) by Iain Macnab. Type: Perpetua and Felicity. Red. The main text is a ‘*Cornish Rhyme, 18th Century*’; page [3] bears a verse by Shakespeare. From Mr and Mrs R. C. Leach, Rangoon]

Andrew Boorde. *A mery herte and mynde ...* [Christmas greeting. Woodstock, [1948]. 100 × 145 mm. Pp. [1–4]. Drawing (25 × 98 mm) of medieval revellers by Iain Macnab. Type: Old English and Felicity. J. B. Green hand-made paper. Black and brown. Mock-up in Box 31. In 1949 the same text was used for a postcard. Seven copies, one from George and Mary Breeze, John and George; one from Ingrid and Edward Howard; two from H. W. and M. C. Florey; two variants (with different text and Gill Sans on page [3]) from Edward and Helen Burn; and another variant

(with different text on page [3]) on machine-made paper, from Rosomond and George Reinhardt, with the pencil note by JMS ‘not like | this | inside!!’]

Thomas Love Peacock. *Seamen three! What men be ye? ...* [Christmas greeting. Woodstock, [1946]. 195 × 145 mm. Pp. [1–4]. Scrapperboard border (182 × 133 mm) incorporating initial ‘S’ by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Black and blue. Design in Box 31, with title ‘Three wise men of Gotham’. Sample in SB46 priced ‘1/6’. Two copies, one misprinted]

William Shakespeare. *Some say, that ever ‘gainst the season comes ...* [Christmas greeting. Woodstock, [1946]. 190 × 140 mm. Pp. [1–4]. Scrapperboard drawing (86 × 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity. J. B. Green hand-made paper. Text: ‘Good luck, good health and | happiness be yours ...’ (SB46). Design in Box 31 ‘Proved a best-seller!’. In SB46. Seven copies, one from Mr and Mrs Reginald Davies; three from Rosamond and George Reinhardt on machine-made paper; one from Enid Kippax on machine-made paper; one from Mr and Mrs Hubert Watkins; and one from Willa and Edwin Muir on machine-made paper. RGP(2)]

*Christmas pantomime*. [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Drawing (112 × 166) of pantomime in progress by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Dark brown. Three copies, two from La Viña, San Roque, Pro: de Cadiz, Spain (one marked in pencil ‘Tench’); one annotated in pencil by JMS ‘1/- | This looks grand printed in very dark red - | Type on front to be moved to back.’]

William Shakespeare. *Winter, when icicles hang by the wall ...* [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Two wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Dark grey and red. Four copies, one from Mr and Mrs B. B. Belcher; three from La Viña, San Roque, Pro: de Cadiz, Spain (two marked in pencil ‘Tench’)]

*Blenheim lake on a winter’s day ...* [Postcard. Woodstock, [ca. 1960]. 105 × 150 mm. Two-colour drawing (89 × 125 mm) of skaters at Blenheim by Iain Macnab. Type: Perpetua and Felicity. Pale blue and black. Used in 1950 for *Frost at Blenheim*]

John Dryden. *A drawing made in Blenheim Park ... The monarch oak, the patriarch of trees ...* [Postcard. Woodstock, [1950s]. 105 × 150 mm. Drawing (57 × 56 mm) of the Blenheim oak by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The illustration originally appeared on the cover of *Introduction to Woodstock* (1951). Two copies]

*Some old sayings for the New Year ...* [Christmas greeting. Woodstock, [1952]. 185 × 120 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Another edition was printed, with an illustration by Macnab, as a single sheet, and as a greeting, titled *A baker’s dozen of old sayings ...* From Limefield House, Hyde, Cheshire]

*A baker’s dozen of old sayings for new year ...* [Christmas greeting. Woodstock, [1958]. 190 × 165 mm. Pp. [1–4]. Drawing (154 × 32 mm) showing 14 characters mentioned in the sayings by Iain Macnab. Type: Perpetua and Felicity. Dark red and black. Text: ‘Give us the luxuries of life ...’ by J. L. Motley. Another edition was printed, without the illustration, as a greeting titled *Some old sayings for the New Year*. From Colonel and Mrs A. J. Kerry]

W. M. Thackeray. *As fits the holy Christmas birth ...* [Christmas greeting. Woodstock, [ca.

1950]. 115 × 90 mm. Pp. [1–4]. Drawing (51 × 53 mm) of waits on a dark night by Iain Macnab. Type: Felicity. Plate-sunk card. From Joan and John Tench]

*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1948]. 145 × 120 mm. Pp. [1–4]. Drawing (30 × 84 mm) of man making cockentrice by Iain Macnab (see Z125). Type: Old English and Felicity. J. B. Green hand-made paper. The text is ‘*from a fifteenth-century cookery book ...*’; also includes a brief text by John Selden, ‘Whilst you are upon Earth ...’. Design in Box 31; reprinted 1950. From Enid Kippax]

*The Old Town House, Woodstock.* [Single sheet. Woodstock, [ca. 1959]. 190 × 280 mm. Drawing (144 × 227 mm) of Old Town House by Iain Macnab. Type: Felicity (on verso only). Three copies]

*Woodstock and Blenheim.* [Map. Woodstock, [1950s]. 280 × 230 mm. Map (124 × 185 mm) drawn by Iain Macnab. Type: Perpetua. Also used in JMS’s *Introduction to Woodstock* (1951) and *Souvenir of Woodstock* (1962). Possibly left-over endleaves from the former. Three copies]

*Kind thoughts and good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [1952]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (70 × 116 mm) of snow-roofed house seen through trees by Iain Macnab. Type: Perpetua and Felicity. Dark brown and red. Four copies, two from Mr and Mrs G. W. Ashford, one from the Rev. Gordon S. and Mrs Wakefield, one from 117 Swan Court, Chelsea]

**Box 26** ‘Artists: | Gwenda Morgan’

[Exchange of typed and manuscript letters between Betty Clarke, Gwenda Morgan, and ALF concerning the presentation of a number of proof and other wood-engraving to the JJ Collection. Dated 1–24 August 1988. The material referred to is listed in manuscript by Morgan, and is described here, as follows]

[Group of proofs and prints of wood-engravings, wrapped in tissue paper:].

*The adoration of the magi*. [Proof wood-engraving (196 × 76 mm) by Gwenda Morgan. [Printed by the artist?, 1959?]. 260 × 135 mm. Titled and signed by Morgan, and numbered ‘8/50’. See Morgan 38 dated 1959]

*Nativity*. [Proof wood-engraving (198 × 77 mm) by Gwenda Morgan. [Printed by the artist?, 1956?]. 290 × 150 mm. Titled and signed by Morgan, and numbered ‘2/50’. See Morgan 39 dated 1956]

*Merry company shortens the road*. [Christmas greeting. Christmas through the ages 7. 18th century. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of highwaymen attacking coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark brown and Green. J. B. Green hand-made paper. Text: ‘With every good wish for Christmas ...’. Signed in pencil by Morgan]

*Midwinter*. [Proof wood-engraving (126 × 95 mm) of complex wintry landscape with sun’s rays at head by Gwenda Morgan. [Printed by the artist?, 1962?]. 205 × 135 mm. Titled and signed by Morgan, and numbered ‘20/50’. See Morgan 8 dated 1962. Used for *I have often thought ...* Another copy is in Box 41]

*In the barn*. [Proof wood-engraving (102 × 153 mm) of interior of a barn by Gwenda Morgan. [Printed by the artist?, 1954?]. 265 × 185 mm. Titled and signed by Morgan, and numbered ‘13/30’. Wood-engraving used for *The shortest day*. See Morgan 17 dated 1954]

*Country calandar*. [Proof wood-engraving (125 × 95 mm) of twelve small scenes by Gwenda Morgan. [Printed by the author?, 1961?]. 265 × 185 mm. Titled in ink by Morgan, who has added ‘Edition finished so must not sign or number’. See Morgan 1 dated 1961]

*Landscape with windmill*. [Proof wood-engraving (48 × 66 mm) of village scene with duckpond by Gwenda Morgan. [Printed by the artist?, 1955?]. 85 × 100 mm. Tissue paper. Titled and signed by Morgan. See Morgan 28 dated 1955. Used for a Christmas greeting from 1955]

*June*. [Proof wood-engraving (45 × 76 mm) of herbs in six panels by Gwenda Morgan. [Printed by the artist?, 1950?]. 65 × 95 mm. Tissue paper. Titled (dated?) and signed by Morgan. Used for *Six herbs picked from various old herbals*. See Morgan 35, where this block is dated 1950]

[Proof wood-engraving (20 × 52 mm) of a robin on a branch by Gwenda Morgan. [Printed by the artist?, 1954?]. 60 × 95 mm. Tissue paper. Signed by Morgan with ‘Samson Press’ added beneath]

[Proof circular wood-engraving (35 × 35 mm) of a star shedding light by Gwenda Morgan. [Printed by the artist?, 1938?]. 65 × 60 mm. Tissue paper. Signed by Morgan, with 'Samson Press' and the number 35 (scored through) added beneath. Used for *Et in terra pax* and the 1947 calendar]

[Proof wood-engraving (64 × 51 mm) of lozenge-shaped nativity by Gwenda Morgan. [Printed by the artist?, ca. 1960]. 100 × 90 mm. Signed by Morgan, with 'Samson Press' and 'Date?' added beneath. Not in Morgan. Used for *He came al so stille ...*]

*Snow crystal*. [Proof wood-engraving (51 × 45 mm) of snowflake by Gwenda Morgan. [Printed by the artist?, 1961?]. 100 × 80 mm. Tissue paper. Titled and signed by Morgan, with 'Samson Press' added beneath. Proofed when not fully cleared, so block-size (57 × 59 mm) evident. Used for *To a snowflake*]

William Shakespeare. *Looke, the unfolding starre calles up the Shepheard*. [Christmas greeting. Woodstock, [1958]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (59 × 84 mm) of star above stable in wintry landscape by Gwenda Morgan. Type: Perpetua and Felicity. Plate-sunk card. Signed by Morgan and dated by her 'Samson Press 1958']

Thomas Hood. *The summer never shines so bright ...* [Christmas greeting. Woodstock, [1951]. 125 × 150 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of children boating, man sketching, with church and country house in the background by Gwenda Morgan. Type: Perpetua and Felicity. Titled 'Bosham', signed and dated 1951 by Morgan]

*Deep peace*. [Proof wood-engraving (63 × 82 mm) by Gwenda Morgan. [Printed by the artist?, 1954?]. 90 × 110 mm. Tissue paper. Titled and signed by Morgan. See Morgan 16 dated 1954. Used for *Deep peace of the running wave* and *Therefore all seasons shall be sweet to thee*]

*Night rider*. [Proof wood-engraving (58 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. [Printed by the artist?, 1954?]. 90 × 110 mm. Titled and signed by Morgan. See Morgan 15 dated 1954. Used for *A countryman's Christmas eve* and *A white Christmas*]

*Old man's beard*. [Proof wood-engraving (94 × 75 mm) of old man's beard by Gwenda Morgan. [Printed by the artist?, 1960?]. 145 × 110 mm. Tissue paper. Titled and signed by Morgan. See Morgan 36 titled 'Traveller's joy' and dated 1960. Used for *Travellers' joy*]

[Proof wood-engraving (126 × 102 mm) of fireside, with logs and slippers, by Gwenda Morgan. [Printed by the artist?, 1939?]. 160 × 130 mm. Tissue paper, pasted to a hand-made paper mount. Titled 'Christmas card for the Samson Press' and signed by Morgan, with '(My only print)' added below. Used in 1939 for Christmas now no. 8, and later, reduced, for a bookplate '*If this should roam ...*']

'Illustration for "His Grange" | by Robert Herrick'. [Proof wood-engraving (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground by Gwenda Morgan. [Printed by the artist?, 1957?]. 190 × 130 mm. Tissue paper. Signed, titled and numbered '1/50' by Morgan. See Morgan 2]

[Proof wood-engraving (63 × 69 mm) of small nativity by Gwenda Morgan. [Printed

(burnished) by the artist, 1952?). 125 × 105 mm. Tissue paper, taped to a card mount. Signed and initialed by Morgan, with 'Samson Press. 1952' added below. Shows star, emitting a cone of light on the crib. Used for *Welcome the day!*]

[Proof wood-engraving (72 × 49 mm) of the nativity by Gwenda Morgan. [Printed by the artist?, 1950s?]. 115 × 90 mm. Pasted to a card mount. Signed by Morgan. Shows star, emitting a cone of light on the shepherds as they enter the stable. Although marked by Morgan 'Samson Press Date?' this appears not to have been used at Samson]

[The following items are loose in the box, and came from the SP rather than Gwenda Morgan:]

James Thomson. *He that passeth a winter's day escapeth an enemy*. [Christmas Greeting. Woodstock, [1958]. 155 × 120 mm. Pp. [1–4]. Scraperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Old English, Perpetua and Felicity. Dark grey and black. With a Bauer Bernhardt ornament on page [3]. Page [3] has the text by Thomson 'The cherished fields / Put on their winter-robe ...'. The drawing was also used for *White Christmas, 1779*. Imperfect copy, printed only on page [1], plus blank envelope]

[Christmas greeting. Woodstock, [1955]. 80 × 95 mm. Pp. [1–4]. Wood-engraving (48 × 66 mm) of village scene with duckpond by Gwenda Morgan (called 'Landscape with windmill' in Box 26; Morgan 28). Type: Perpetua and Felicity. Grey, red-brown and black. The wood-engraving is printed within a typographical border. Two copies, both imperfect (pages [1–2] only, so text unknown)]

Sir John Mandeville. *He that berethe a braunch on him thereoffe ...* [Postcard. Woodstock, [1950, repr. 1955]. 90 × 140 mm. Scraperboard drawing (29 × 89 mm) of whitethorn bough by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark green. Text is 'OF THE WHITE THORN | SIR JOHN MAUNDEVILLE 1356'. Copy with manuscript greeting from 'Mr & Mrs Carles[?]'. Annotated in pencil next to JJ stamp, 'Rec. Aug. 1969.')

*May the peace and goodwill of Christmas ...* [Christmas greeting. Woodstock, [1950]. 93 × 115 mm. Pp. [1–4]. Scraperboard drawing (76 × 102 mm) of the nativity by Gwenda Morgan. Type: Perpetua and Felicity. Black and blue. Three copies, all imperfect; one from Kate Cogni, one from Mr and Mrs Stanley Parr Dixon, one blank on pp. [2–4]]

*Et in terra pax*. [Christmas greeting. Woodstock, [1938]. 125 × 95 mm. [1] leaf. Circular wood-engraving (34 × 34 mm) of star shedding light by Gwenda Morgan. Type: Perpetua and Gill Sans. Blue and silver]

*A countryman's Christmas Eve*. [Christmas greeting. Woodstock, [1954]. 100 × 120 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. Text: 'Christmas Greetings / and good wishes ...' The same image was used for *A white Christmas*. Two copies stamped 'PROOF | ONLY', one unfolded]

*A white Christmas*. [Christmas greeting. Woodstock, [1950s]. 100 × 120 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. Text: 'With best wishes for Christmas / and a happy New Year ...' Two copies, one marked in pencil 'proof only' from Mr and Mrs S. Parr Dixon, one from Corner House, Woodstock]

John Milton. *Thus with the year seasons return*. [Christmas greeting. Woodstock, [1953]. 130 × 100 mm. Pp. [1–4]. Wood-engraving (86 × 72 mm) of flowers (daffodil prominent top left) by Gwenda Morgan. Type: Felicity. Dark brown. Text: ‘*These doe all fower in the Spring of / the yeare ... / 17th Century ...*’. The same block was later used for *And in green underwood ...* and *Daffadils*. Two copies: one from George and Christine Kenyon; one a variant printed in dark green with the text ‘*These doe all fower in the Spring of / the yeare ... / SEVENTEENTH CETNURY* [sic] ...’, from 89 Woodstock Road]

*Merry company shortens the road*. [Christmas greeting. Woodstock, [1955?]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of highwaymen attacking coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark brown and Green. Text: ‘With best wishes for Christmas ...’. Originally printed as Christmas through the ages 7. Two copies, one of pages [1–2] only stamped ‘PROOF | ONLY’]

Izaak Walton. *All that are lovers of virtue ...* [Christmas greeting. Woodstock, [1950s]. 120 × 100 mm. Pp. [1–4]. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan (see W1). Type: Felicity. Green and black. With a small ATF ornament of a fish on page [3]. From The Deanery, Bampton]

William Shakespeare. *Looke, the unfolding starre calles up the Shepheard*. [Christmas greeting. Woodstock, [1958]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (59 × 84 mm) of star above stable in wintry landscape by Gwenda Morgan. Type: Perpetua and Felicity. Plate-sunk card. Two copies, one merely the wood-engraving]

*Of cucumbers, a dream of cucumbers means ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Scraperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Felicity. Dark green and black. Two copies, one from David and Glorita Graham, one printed only on page [1]. Rough design in Box 31 (for a card of the Warlingham days?)]

[*paragraph*] *God saves the moon from the wolves ...* [Postcard. Woodstock, [1950s]. 140 × 90 mm. Wood-engraving (57 × 63 mm) of the moon shining through bare branches by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Also bears a quote from *Othello*, ‘It is the very error of the Moone ...’]

*All that I ask is one small spot ...* [Postcard. Woodstock, [1946]. 140 × 90 mm. Drawing (73 × 55 mm) of forget-me-not by Gwenda Morgan. Type: Felicity and Gill Sans. Hand-coloured in blue. See also SB46]

*Virtues of the herb Priapiscus ... the periwinkle ...* [Postcard. Woodstock, [1946]. 90 × 140 mm. Drawing (51 × 37 mm) of periwinkle by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Hand-coloured in blue. Also used as a Christmas greeting in 1938]

*London, thou art the flower of cities all*. [Christmas greeting. Woodstock, [1953]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (122 × 103 mm) of Elizabethan lady looking out across the Thames by Gwenda Morgan. Type: Old English and Felicity. Pink and black. Text: ‘Peace be within thue walles ...’. The same card was issued in the Christmas through the ages series. From Mr and Mrs T. Carter]

*Country calendar*. [Christmas greeting. Woodstock, [1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (125 × 95 mm) of twelve small scenes, plus a wood-engraved vignette (20 × 51 mm)



of a robin on page [3], both by Gwenda Morgan. Type: Perpetua and Felicity. Text: 'A *Christmas Greeting* | [ornament] | Wishing you twelve happy | months ...'. From The Croft, 303 Windsor Road, Oldham. RGP]

George Crabbe. *Country calendar ... And then the wintry winds ...* [Christmas greeting. Woodstock, [1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (125 × 95 mm) of twelve small scenes, plus a wood-engraved vignette (33 × 26 mm) of a shepherd and dog approaching a cottage (see W9), both by Gwenda Morgan. Type: Perpetua and Felicity. Same wood-engraving as the foregoing, with variant text and vignette. From Maude and Geopffrey Briggs. Two copies, one with the senders' telephone number corrected in ink]

*Deep peace of the running wave ...* [Christmas greeting. Woodstock, [1954?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (63 × 82 mm) of winter scene, plus a vignette wood-engraving (20 × 52 mm) of a robin on a branch on page [3], both by Gwenda Morgan. Type: Perpetua and Felicity. The text is said to be 'A *Gaelic Blessing*'. The same images were used for *Therefore all seasons shall be sweet ...* Three copies, one from the Bishop of Gibraltar and Mrs Eley, one from Evelyn Holahan and Elizabeth Wade White (stamped 'PROOF | ONLY' with pencil note 'please return'), one only of pages [1–2] (a variant calling this 'An old Gaelic Rune')

S. T. Coleridge. [paragraph] *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1955]. 155 × 120 mm. Pp. [1–4]. Wood-engraving (64 × 83 mm) of winter scene, plus a vignette wood-engraving (20 × 52 mm) of a robin on a branch on page [3], both by Gwenda Morgan. Type: Perpetua and Felicity. Text: 'A *Christmas Greeting* | [ornament] | Wishing you twelve happy | months ...'. Same images as the foregoing. Four copies on various cards: one from The Oak House, Shakespeare Road, Bedford; one from Christopher Whitfield; one from George and Irene Gater; one printed only on page [1] (with a pencil layout sketched on page [4]). Design for smaller card(?) with same text dated 1946 in Box 31; see SB46]

John Gerard. *Travellers' joy*. [Christmas greeting. Woodstock, [1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (94 × 75 mm) of old man's beard by Gwenda Morgan. Type: Perpetua and Felicity. Magenta and black. Text: 'ITS LONG and viny branches ... *After Gerard's Herball ...*'. The wood-engraving is printed within a typographical border. Two copies, one printed only on page [1] (with the pencil note on page [3] 'Quotation from Gerard's | Herball, & greeting'). RGP]

Robert Louis Stevenson. *Winter-time, late lies the wintry sun a-bed ...* [Christmas greeting. Woodstock, [1947]. 145 × 115 mm. Pp. [1–4]. Scraperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. J. B. Green hand-made paper. From Mr and Mrs R.F.L. Ogston. Two copies. Copy without name in Box 8; design in Box 31]

Christina Rossetti. *Welcome the day! Saint and angel, ox and ass ...* [Christmas greeting. Woodstock, [1952]. 155 × 115 mm. Pp. [1–4]. Wood-engraving (62 × 68 mm) of the nativity by Gwenda Morgan, plus a small drawing (9 × 37 mm) of a putto with trumpet on page [3] (by Erna Pinner?). Type: Perpetua and Felicity. Dark blue. Uses Bauer Bernhardt ornaments on page [1]. From 89 Woodstock Road, Moseley, Birmingham. Two copies]

*Robert Herrick, his Grange or Private Wealth*. [Christmas greeting. Woodstock, [1957]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a man and dog approaching a cottage (see W9) on page [1], the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2) on page [3]. Type:

Perpetua and Felicity. Greeting is on page [4]. A proof of the wood-engraving is in Box 26. Rough pencil designs dated 1950 in Box 31. See also SB56–57. Two copies, plus a cut-out copy of the wood-engraving]

*The shortest day.* [Christmas greeting. Woodstock, [1954]. 140 × 190 mm. Pp. [1–4]. Wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Text: ‘*Happy days be yours* | A CHRISTMAS GREETING | and all good wishes for the New Year ...’. A proof of the wood-engraving, titled ‘in the barn’, is in the bundle of proofs described above. The same image was sold from 1955 as a single sheet print. Six copies, three from Helen, Jack, Anne, Lynne, Patty and Lamorna Carswell, two from Vice Chancellor and Lady Morris (variant without ‘*Happy days be yours*’ above the greeting)]

*The lords of Stanton Harcourt, Sutton & Southley ... Parliamentary survey 1649.* [Christmas greeting. Woodstock, [1938?]. 190 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (102 × 102 mm) of ‘Deare’ by Gwenda Morgan. Type: Old English and Gill Sans. J. B. Green(?) hand-made paper]

John Keats. *On a lone winter evening, when the frost ...* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Scraperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. Grey. Plate-sunk card. The same image was used for *Winter-time*. Unfolded]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity. Three copies, one from Peggy Webster, one from Vice Chancellor and Lady Morris, one from the Bishop of Gibraltar and Mrs Eley (a variant with the wood-engraving erroneously identified as ‘Epiphany’)]

*Welcome Yule! The season’s greetings and good wishes.* [Christmas greeting. Woodstock, [1954]. 80 × 110 mm. Pp. [1–4]. Wood-engraving (46 × 77 mm) of Yule log by Gwenda Morgan. Type: Felicity. Red. Cream card. With an ATF ornament on page [2]. Unfolded and stamped ‘PROOF | ONLY’]

Francis Thompson. *To a snowflake.* [Christmas greeting. Woodstock, [1961?]. 210 × 95 mm. Pp. [1–4]. Wood-engraving (45 × 52 mm) of snowflake by Gwenda Morgan within a border scraperboard drawing (51 × 56 mm) printed from a relief block. Type: Perpetua and Felicity. Black and pale blue. From The Grey House, Wetherby, Yorkshire. RGP]

*Logs to burn, a fireside ditty.* [Christmas greeting. Woodstock, [ca. 1960?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (70 × 64 mm) of medieval serf bringing logs to King and Queen by Gwenda Morgan. Type: Perpetua and Felicity. Red-brown and black. From Col. and Mrs A. J. Kerry. RGP]

*Christmas greetings.* [Christmas greeting. Woodstock, [1958?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (35 × 35 mm) of holly by Gwenda Morgan. Type: Gill Sans italic and Felicity. The berries of the holly hand-coloured in red. Text: ‘To wish you a happy Christmas | and a happy year to follow ...’. From 19 Oxford Street, Woodstock]

John Milton. *See how from far upon the Eastern road ...* [Christmas greeting. Woodstock, [1959?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (196 × 76 mm) of ‘Epiphany’ by Gwenda Morgan. Type: Perpetua and Felicity. Two copies, one from Charles A. Fowke, one printed only

on page [1]]

**Box 27** 'Artists: | Erna Pinner'

Shakespeare. *O, for a horse with wings!* [Christmas greeting. Woodstock, [1960?]. 120 × 140 mm. Pp. [1–4]. Drawing (100 × 108 mm) of Pegasus in flight by Erna Pinner (cf. Z71). Type: Felicity. Blue and black. Presented by John Randle, 1987]

William Shakespeare. *Gallop apace, you fiery-footed steeds.* [Postcard. Woodstock, [1951, repr. 1950s]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. Presented by John Randle, 1987]

*The fish was one of the earliest symbols of Christianity ...* [Christmas greeting. Woodstock, [1961?]. 150 × 115 mm. Pp. [1–4]. Drawing (128 × 86 mm) of fish (angelfish?) by Erna Pinner, plus calligraphic images of the word Ichthus in Greek and a fish on page [3]. Type: Perpetua and Felicity. Red-brown. Pale yellow card. 19 copies, one a variant hinged at the top (rather than at the side)]

*So speed you well ...* [Christmas greeting. Woodstock, [1956]. 80 × 130 mm. Pp. [1–4]. Drawing (61 × 110 mm) of two running horses by Erna Pinner. Type: Felicity. Printed in black and white on red card]

*The cow, four stiff standers ...* [Christmas greeting. Woodstock, [1953?]. 140 × 95 mm. Pp. [1–4]. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity. Dark brown. With an ATF ornament on page [3]. Also printed as a postcard]

Christopher Marlowe. *Horses that guide the golden eye ...* [Christmas/birthday greeting. Woodstock, [1956]. 100 × 125 mm. Pp. [1–4]. Drawing (74 × 101 mm) of two horses running towards the viewer by Erna Pinner. Type: Perpetua and Felicity. Pale blue card. With 'Or Christmas' added in pencil beneath the printed 'birthday']

*'No man can tether time ...'* [Greeting. Woodstock, [1939]. 95 × 130 mm. Pp. [1–4]. Drawing (65 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. Bright orange card]

J. M. Shelmerdine. *As knows the squirrel ...* [Christmas greeting. Woodstock, [1954?]. 155 × 130 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner, plus a calligraphic drawing (32 × 22 mm) of a baytree on page [3]. Type: Perpetua and Felicity. Black and red-brown. Reprinted with a slightly revised text in 1955 as a birthday card. From the Manor House Hotel, Moreton-in-Marsh]

J. M. Shelmerdine. *As knows the squirrel ...* [Birthday greeting. Woodstock, [1955]. 155 × 130 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner. Type: Perpetua and Felicity. Red-brown and black. Same image and text as the foregoing. Originally published as a Christmas card in 1954. The text has been revised (birthday for Christmas), and the illustration is wrongly said to be a 'Wood-engraving by M. A. Carter ...'. 13 copies]

Bible. *A bird of the air shall carry the voice ...* [Greeting. Woodstock, [1950s?]. 120 × 145 mm. Pp. [1–4]. Two-colour drawing (77 × 90 mm) of bluetits on a branch by Erna Pinner. Type: Felicity. J. B. Green(?) hand-made paper. Black, blue and yellow]

*God bless all his creatures - including you and me!* [Christmas greeting. Woodstock, [1957]. 80 × 190 mm. Pp. [1–4]. Drawing (55 × 166 mm) of three hedgehogs by Erna Pinner. Type:

Perpetua and Felicity. Two copies, one from 16 Waverley Road, Cobham, Surrey, one attributing the illustration to Ian MacNab]

*May fortune bring you no hard nuts to crack.* [Christmas greeting. Woodstock, [1939]. 205 × 145 mm. Pp. [1–4]. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill sans. Red and grey. J. B. Green hand-made paper. The drawing is printed within a triple-rule border. Text: ‘*To greet you at Christmas / and wish us all / a happier New Year*’]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1950s?]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. Blue, grey and black. Printed in black from 1946]

*Build your fences ...* [Postcard. Woodstock, [1950s?]. 140 × 90 mm. Drawing (60 × 61 mm) of a pig and fence by Erna Pinner. Type: Gill Sans italic and roman. Red, blue and black]

Ovid. ‘*There is no bridle can curb these flying days.*’ ... [Greeting. Woodstock, [1938]. 145 × 200 mm. Pp. [1–4]. Drawing (102 × 179 mm) of three running ‘HORSES’ by Erna Pinner. Type: Gill Sans. Dark brown. J. B. Green Crisbrook(?) paper]

*The best of all greetings ...* [Greeting. Woodstock, [1940 or 1941]. 135 × 95 mm. Drawing (59 × 65 mm) of lion jumping through V by Erna Pinner. Type: Old English and Gill Sans. Red. Pale brown card]

*Happy days roll onward ...* [Christmas greeting. Woodstock, [1939]. 225 × 160 mm. Pp. [1–4]. Two-colour drawing (154 × 135 mm) of ‘SWANS’ by Erna Pinner. Type: Monoline and Gill Sans. Grey and black. J. B. Green hand-made paper. Text only on page [3]. In envelope]

*To wish you a pleasant Christmas and a happier new year ...* [Christmas greeting. [Woodstock, 1940 or 1941]. 95 × 65 mm. [1] leaf. Drawing (32 × 32 mm) of prancing horse by Erna Pinner. Type: Felicity. Perhaps intended as a gift-tag]

*To bring you a greeting and every good wish.* [Greeting. [Woodstock, 1940 or 1941]. 60 × 95 mm. [1] leaf. Greatly-reduced drawing (26 × 40 mm) of three running horses by Erna Pinner. Type: Perpetua. Perhaps intended as a gift-tag]

*With all good wishes for a happier new year ...* [New year greeting. Woodstock, [1940 or 1941?]. 95 × 140 mm. Pp. [1–4]. Drawing (65 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. From Rudolf and Lola Hahn]

*Christmas greetings and hopes that the coming year may bring true peace on earth ...* [Christmas greeting. Woodstock, [1940 or 1941]. 140 × 95 mm. Pp. [1–4]. Drawing (40 × 63 mm) of two fauns by Erna Pinner. Type: Perpetua and Gill Sans. Grey and blue. J. B. Green(?) hand-made paper]

*To wish you good cheer at Christmas and a happier new year ...* [Christmas greeting. Woodstock, [1940 or 1941]. 125 × 95 mm. Drawing (40 × 45 mm) of chick and snail by Erna Pinner. Type: Perpetua and Gill Sans. Brown, black and grey]

*With the compliments of the season.* [Christmas greeting. [Woodstock, ca. 1940?]. 115 × 90 mm. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Felicity. Plate-sunk card. Red and black. From Sidney Leigh (Oxford) Ltd]

[Various proofs etc., in a conservation envelope:]

[88 leaves of block-maker's proofs of images by Erna Pinner, mostly drawings, mostly of animals, many duplicated, a few with manuscript notes in pencil or ink]

[Five further leaves bearing block-maker's proofs of images by Pinner and other artists, as follows: 1) Pinner's Pegasus (twice) plus Stanislaus Brien's lane with pollarded willows; 2) Pinner's small prancing horse, plus Zillah Brake's drawing of Adam and Eve and two angels beneath a stylised apple bough; 3) Pinner's two horses, plus two blocks for Gwenda Morgan's image of putti amid clouds; 4) and 5) two sheets (one imperfect) bearing small vignettes by Pinner, plus proofs of Morgan's bee and running rabbit wood-engravings (made originally for *Pictures by Gwenda Morgan & Rhymes by D. G. Bunting* (1936)]

[Two sheets of card bearing four and three proofs respectively, with ink instructions for the making of the new blocks]

[Piece cut from unidentified card, bearing Pinner's drawing (74 × 101 mm) of two horses running towards the viewer on one side (imprint on the other)]

[Sheet of tracing paper bearing an impression in grey of a drawing (75 × 103 mm) of a stallion by Erna Pinner. Used for registering a two-colour image?]

**Box 28a** conservation envelope of ‘... PAT RUSSELL’

Robert Herrick. *Four things to make us happy here ...* [Greeting. Woodstock, [ca. 1960]. 90 × 115 mm. Pp. [1–4]. Calligraphic text and ornaments (62 × 87 mm) by Pat Russell. Type: Perpetua and Felicity. Black and red. One complete copy, plus two printed only on page [1] (one stamped ‘PROOF | ONLY’), two consisting of pages [1–2] only (one stamped ‘PROOF | ONLY’), and a variant on plate-sunk card, printed only on page [1] and marked ‘Proof’ in pencil, plus a proof on tracing paper of the red element of the design]

[Original calligraphic drawings for the two elements of the design for the foregoing, with pencil instructions to the block-maker at the foot and on the verso]

[Card folder, with ink manuscript annotations by JMS (including instructions to the block-maker and the SP address and stamps), dated ‘1/4/60’ and addressed ‘To Messrs John Swain & Son Ltd | 89 Shoe Lane, London E.C. 4.’, containing:]

*Everything I like is either immoral ...* [Postcard. Woodstock, [1960]. 150 × 115 mm.  
Calligraphic design (133 × 83 mm) by Pat Russell in the style of a sampler. Type: Gill Sans roman and italic. Blue, red and black. RGP]

[Original artwork for the foregoing, in red and dark blue, plus two hand-drawn separations on transparent film, a pasted-up block-maker’s proof of the whole (for creating a single-colour version?) and a proof on tracing paper of the blue elements of the design]

**Box 28b** conservation envelope of ‘A Pictorial Map | of Oxfordshire | Designed by Pat Russell’

Pat Russell. *A pictorial map of Oxfordshire, designed by Pat Russell and hand-printed by J. Shelmerdine at the Samson Press ...* [Map. Woodstock, [1959]. 385 × 305 mm. [1] leaf. Two-colour map (284 × 297 mm) map of ‘OXFORDSHIRE’ by Pat Russell. Type: Perpetua and Felicity. Green and black. Loose in a paper folder (titled as above). Five copies: two in pale grey folders, three in cream folders. Mais describes the preliminary work on this map, which was printed from two metal blocks - the green block printed first. See Z12]

[Two block-maker’s proofs of the background (green) block. See Z12]

[Brown paper envelope containing:]

Pat Russell. *A pictorial map of Oxfordshire*. [Christmas greeting Woodstock, [1961?]. 230 × 160 mm. Pp. [1–4]. Type: unknown. Two-colour map (187 × 140 mm) captioned as above by Pat Russell. Orange-red and black. A mock-up of a ‘Project for a special Christmas | card’, annotated on page [4] in pencil ‘Special Christmas card, to be printed during Oct. | Probably 1/9d each.’. The map itself is a reduced copy of the foregoing, with a new background image including the caption. Possibly an abandoned project. This reduced version was printed in red and black in the programme of *The visit of her Majesty Queen Elizabeth II to the county of Oxford, 8 April 1959* (Oxford: University Press, 1959, page [16], subscribed ‘Designed by Pat Russell and reproduced by permission of the Samson Press, Woodstock’). See Z13–Z15]

[Proofs of the two images for the foregoing (one on the back of two impressions of page [1] of *To a snowflake*), plus the original artwork for the background block (pen and ink), a block-maker’s proof of the same, and a rough design (in two colours) for an alternative version, resembling the larger map but simplified]



**Box 28c** untitled manilla-covered cardboard box, originally for 'ILFORD | THIN FILM HALF TONE | PLATE ...'

[Original artwork for *A pictorial map of Oxfordshire, designed by Pat Russell and hand-printed by J. Shelmerdine at the Samson Press ...* Woodstock, [1959]. Two drawings, one (284 × 208 mm) in scraperboard, ink and white gouache, with the lettering drawn separately and pasted on, and one (235 × 188) in ink with the place-names drawn separately and pasted on. Both have instructions to the block-maker on the verso. Wrapped in corrugated card, card and brown paper, with a postcard from JMS reading 'These drawings are the property | of the Samson Press. | In due course please return them | in good condition, for further use. | J. M. Shelmerdine | Samson Press | March 1959'. For the blocks see Z12]

**Box 29** ‘Artists: | alphabetical sequence’

[Folder of ‘Peter Barker-Mill’, containing:]

Samuel Johnson. *Dr. Johnson: A man, sir, should keep his friendship in constant repair*. [Christmas greeting. Christmas through the ages 7. Dr Johnson. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (125 × 125 mm) of Johnson with pipe by Peter Barker-Mill. Type: Caslon italic and Gill Sans. Brown and dark brown. J. B. Green hand-made paper. Text: ‘*At this festive season, our greatest pleasure lies | in remembering our friends ...*’. Two copies]

[Folder of ‘Stanislaus Brien’, containing:]

*May all your geese be swans*. [Christmas greeting. Woodstock, [1956]. 140 × 95 mm. Pp. [1–4]. Drawing (95 × 64 mm) of a goose by Stanislaus Brien, plus a calligraphic image (16 × 24 mm) of a swan on page [3]. Type: Perpetua and Felicity. Black with a typographical border in brown. Three copies, two of pp. [1–2] only]

Dorothy L. Sayers. *A Christmas carol*. [Christmas greeting. Woodstock, [1937]. 190 × 140 mm. Pp. [1–4]. Linocut (127 × 107 mm) of nativity by Stanislaus Brien. Type: Perpetua, Felicity and Gill Sans. Brown and black (on front wrapper). J. B. Green hand-made paper. Cream hand-made card wrappers bearing the title, sewn with red thread. Text: ‘THE OX SAID TO THE ASS ...’]

*Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1957]. 155 × 125 mm. Pp. [1–4]. Linocut (127 × 107 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Printed on pale orange card. The text is said to be from the ‘COVENTRY MIRACLE PLAY’. Imperfect (pp. [1–2] only)]

*Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1961]. 115 × 90 mm. Pp. [1–4]. Reduced linocut (75 × 64 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Blue and black. The image is a reduced copy of the foregoing. The text is said to come from the ‘*Coventry Miracle Play*’. From Parc Veau, Stonesfield. Two copies, one unfolded]

*Happy hunting!* [Greeting. Woodstock, [1950s?]. 140 × 190 mm. Pp. [1–4]. Linocut (92 × 177 mm) of mammoth and hunter by Stanislaus Brien. Type: Gill Sans roman and bold italic. Hand-coloured in pale brown. From Mr and Mrs Lindsay Hunting. The same cut was used for one of the Christmas through the ages series]

*Cutting a figure*. [Christmas greeting. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Drawing (147 × 115 mm) of skaters by Stanislaus Brien. Type: Felicity and Gill Sans. Text: ‘*England was merry England when | Old Christmas brought his sports again ...*’]

*God send you readier meat than a running hare*. [Christmas greeting. Woodstock, [1958]. 95 × 140 mm. Pp. [1–4]. Sketch (72 × 120 mm) of running hare by Stanislaus Brien. Type: Felicity. The text is said to be ‘*A Scottish Blessing*’. Two copies, one from Cols L. Y. Gibson and J. R. N. Bell]

*May the roads rise with you ...* [Christmas greeting. Woodstock, [1960?]. 120 × 155 mm. Pp. [1–4]. Drawing (83 × 125 mm) of a lane with pollarded willows, signed by Stanislaus Brien

and dated 2 December 1942. Type: Felicity. Text: '*May the peace and goodwill of Christmas ...*'. There is an ATF ornament on page [3]. This is a reduced-format edition of a card first printed in 1955. There was also a Birthday version (see Box 43). Two copies, one from Evelyn V. Holahan and Elizabeth Wade White, one from '*Donald and and [sic] Mary Belcher*']

[24 leaves bearing block-maker's proofs of drawings by Stanislaus Brien, many of animals, many duplicated. Wrapped in a sheet of lined paper, titled in biro 'Block makers' proof's [sic] | Stanislaus Brien']

[Note by ALF 'See also under | CALENDARS']

[Folder of 'Katharine Cameron', containing:

*Good luck*. [Greeting. Warlingham, [ca. 1935]. 80 × 50 mm. Drawing (43 × 40 mm) in woodcut style of a cat by Katharine Cameron. Type: Goudy Modern and Gill Sans. Blue hand-made paper. Perhaps intended as a gift-tag. Annotated on the verso in pencil 'No. 24 2d.' (thus perhaps removed from a lost specimen book)]

[Drawing (149 × 151 mm) of sappy puppy within a circular border signed 'K. Cameron'. On a piece of card with a pale blue-grey ribbon loop at the head (thus originally part of a calendar?). Circular object on dog's collar hand-coloured. Probably nothing to do with SP]

[Folder of 'M A Carter', containing:]

*Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1949?]. 110 × 80 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. J. B. Green hand-made paper. Robin's breast hand-coloured. Text: 'To wish you | a very happy Christmas'. From Edward and Helen Burn]

*Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Robin's breast hand-coloured. Text: 'CHRISTMAS GREETINGS | and every good wish ...'. The main text is in a different setting from the foregoing]

*Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (26 × 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Robin's breast hand-coloured. Text: 'To wish you a merry Christmas | and a happy new year ...'. The same setting of the main text as the foregoing. Two copies, one from Mr and Mrs F. Wormleighton, one from David and Glorita Graham]

*Amid the whiteness of the snow ...* [Christmas greeting. Woodstock, [1949]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (46 × 57 mm) of snowdrops by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Hinged at top edge. The wood-engraving was later used for *Fanfare for spring*. From Mr and Mrs Charles Redman]

*The Christmas rose, 'flowers of all hue ...* [Christmas greeting. Woodstock, [1948]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Hinged at the top edge. Text: 'All good wishes for Christmas ...'. Two copies from Capt. and Mrs T. M. Smith. Reprinted in 1950]

*The Christmas rose, 'flowers of all hue ...* [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Text: 'A Christmas Greeting ...'. From Ingrid and Edward Howarth. Stamped 'PROOF | ONLY']

*The Christmas rose, 'flowers of all hue ...* [Christmas greeting. Woodstock, [1958]. 115 × 80 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. With an ATF ornament on page [3]. Text: 'All good wishes for Christmas ...'. With the erroneous printed attribution 'Drawing by Gwenda Morgan'. A different setting of type was used in 1948 and 1950. Presented by John Randle, 1987]

*The angel of the Lord came down ...* [Christmas greeting. Woodstock, [1958]. 130 × 100 mm. Pp. [1–4]. Wood-engraving (83 × 70 mm) of angel with lute by M. A. Carter ('after a carved Angel / in the roof of a Norfolk church'). Type: Old English and Felicity. Red-brown and black. Hinged at the top edge. Four copies, one from Pat and Betty Tracey, one from 435 Streetsbrook Road, Solihull, one printed on the inner forms in red-brown, plus a cut-out copy of the wood-engraving]

John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954, repr. 1959]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (39 × 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue-grey and black. Text: 'May the peace and goodwill of Christmas ...'. There is an ATF ornament on page [3]. From 28 St Margaret's Road, Oxford. Stamped 'PROOF | ONLY']

*Aryse, and take the childe ...* [Christmas greeting. Woodstock, [1953]. 115 × 140 mm. Pp. [1–4]. Wood-engraving (65 × 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua and Felicity. Blue-grey. Wood-engraving printed within a border of stars, broken by the caption. Also includes a verse by Richard Zouche, 'HE who directs the sparrow's tender flight ...'. From Downsway, Seale Hill, Reigate.

*Arise, and take the young child ...* [Christmas greeting. Woodstock, [1950s?]. 115 × 140 mm. Pp. [1–4]. Wood-engraving (65 × 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua. Dark blue-grey. Wood-engraving printed within a border of stars, broken by the caption. With a variant text and star ornaments, printed only on page [1] and marked in pencil 'Proof'.

[Folder of 'Nancy Catford' containing:]

*Affectionate greetings.* [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (64 × 63 mm) of snuggling penguins on skates signed with a 'CN' monogramme by Nancy Catford. Type: Bernhard Cursive Bold and Gill sans. Red and black. Text: 'To wish you | all the joys of the season ...'.

Dated '1936' in pencil]

*Here's how!* [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (70 × 63 mm) of skiing elephant signed with a 'CN' monogramme by Nancy Catford. Type: Locarno italic and an unidentified sans. Red and black. Text: '*To wish you | all the joys of the season*'. Dated '1936' in pencil. The same drawing was (redrawn?) used for a card in 1946, titled *Happy days be yours* (SB46)]

[Folder of 'Tom Chadwick' containing:]

[Manuscript letter from T. Chadwick (62, Bury Walk, Chelsea, SW3) to JMS covering the sending of five blocks and proofs of his wood-engravings for *The Christ-child*. Dated 'March 12 [1938?]'. With the five proofs. Notes that 'The capital U I had cut by my blockmaker and he has cut it as near as he dares he says']

Miguel de Cervantes. *When God sends the dawn ...* [Christmas greeting. Woodstock, [1939]. 200 × 145 mm. Pp. [1–4]. Wood-engraving (69 × 82 mm) of dawn over a snowy landscape with village by Tom Chadwick. Type: Old English and Gill sans. J. B. Green(?) hand-made paper. Text: Tennyson's '*Rise happy morn ...*'. The wood-engraving was originally made for *The Christ-child*, and is entitled 'DAWN' on page [2]]

Samuel Pepys. *Mr Pepys makes merry, thence we went to the Green Dragon ...* [Christmas greeting. Christmas through the ages 6. Warlingham, [1936]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (93 × 99 mm) of drinkers by Tom Chadwick. Type: Caslon and Gill Sans (with one Weiss Initial). Black and red. J. B. Green(?) hand-made paper. The text is from Pepys's '*DIARY*, 16 January 1660']

*The mistletoe bough*. [Christmas greeting. Christmas through the ages 8. Regency. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 103 mm) of man threatening maiden with mistletoe by Tom Chadwick (see W8). Type: Felicity and Gill Sans. Dark blue and red. J. B. Green(?) hand-made paper. Text: '*WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...*']

William Congreve. *New year's eve, the hautboys ...* [Christmas greeting. Christmas through the ages 6. 17th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua, Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: '*WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...*'. This edition has the attribution to Congreve in italic type, followed by '*Letter to Edward Porter. 1 January 1700*'. From Mr and Mrs F. B. Brand]

William Congreve. *New year's eve, the hautboys who playd to us last night ...* [Christmas greeting. Woodstock, [1955?]. 185 × 140 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua and Felicity. Dark blue and dark red. With a calligraphic (ATF?) ornament on page [3]. Text: '*CHRISTMAS GREETINGS | and all good wishes | for the New Year ...*'. This edition has the attribution to Congreve in roman type, followed by '*Letter of 1 January 1700*'. Two copies, one from Robert, Daphne and Hannah Byng, one a 'Rough | Proof' with the first page printed on pages [1–4]]

[Folder of 'Dorothy Cooper' containing:]

*'There seems a magic in the very name of Christmas'*. [Christmas greeting. Woodstock, [1949]. 140 × 190 mm. Pp. [1–4]. Drawing (100 × 180 mm) of 'The Bear Hotel, Woodstock' by Dorothy Cooper. Type: Old English and Gill Sans. Dark grey. Text: 'Now Trees their leafy Hats do bare ...'. 'The verse is 17th Century, quoted by Washington Irving'. From Mr and Mrs J. K. Kearney]

*To wish you happiness at Christmas and throughout the coming year ...* [Christmas greeting. Woodstock, [ca. 1948]. 130 × 190 mm. Pp. [1–4]. Drawing (100 × 180 mm) of the Bear Hotel, Woodstock, by Dorothy Cooper. Type: Felicity. From Mr and Mrs R. S. Colk of the Bear Hotel. The same drawing as the foregoing]

*Hope shall brighten days to come ...* [Christmas greeting. Woodstock, [1948]. 145 × 115 mm. Pp. [1–4]. Wood-engraving (90 × 81 mm) of a house and church by Dorothy Cooper. Type: Perpetua and Felicity. Also includes a brief text by Sir Francis Bacon, 'For friendship maketh indeed a faire day ...']

*Greetings*. [Christmas greeting. Woodstock, [1948]. 120 × 145 mm. Pp. [1–4]. Two-colour drawing (95 × 115 mm) of a fish-postman (postfish?) by Dorothy Cooper. Type: Perpetua and Felicity. Green and black. Text: 'Bringing you a message of goodwill ...']

[The original artwork for the foregoing, consisting of: 1) drawing (120 × 138 mm) in green and black pen and ink, with instructions to the block-maker in pencil at the foot; and 2) hand-drawn colour-separations in black in tracing paper (the latter apparently used to make the blocks), wrapped in a page from an account-book and a blank invoice]

[Folder of 'Suzanne Cooper' containing:]

*God rest you merry, gentlemen ...* [Christmas greeting. Christmas now 3. Woodstock, [1939]. 190 × 145 mm. Pp. [1–4]. Two-colour wood-engraving (126 × 102 mm) of 'The Carol-singers' by Suzanne Cooper. Type: Felicity and Gill Sans. Dark blue and red. J. B. Green hand-made paper. Text: '*Compared with these, Italian trills are tame ...*' by Burns. Two copies, one from George and Christine Kenyon, one from Georgie and Teddy Goldsmith]

[Folder of 'Patricia Elliott' containing:]

*Greetings from* [Christmas greeting. Woodstock, [1950s?]. 140 × 190 mm. Pp. [1–4]. Sketch (115 × 156) of four cats by Patricia Elliott. Type: Gill sans. Two copies (incomplete?)]

[Original artwork for the foregoing, pen and ink on tracing paper, with pencil instructions to the block-maker]

[Folder of 'Romola Erskine' containing:]

*Longer liveth a glad man than a sorry ...* [Christmas greeting. Woodstock, [1938 or 1939]. 145 × 200 mm. Pp. [1–4]. Wood-engraving (137 × 175 mm) of 'merry peasants' by Romola Erskine. Type: Gill Sans (with patron's name and address added in Felicity). J. B. Green 'Crisbrook' paper. From Mr and Mrs G. Lewingdon Parsons. The same text was used on

a card by Iain Macnab]

[Folder of 'Claude Flight' containing:]

*Saturnalian greetings*. [Christmas greeting. Christmas through the ages 2. Saturnalia. Warlingham, [1936]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (89 × 152 mm) of Saturnalian banquet by Claude Flight. Type: Goudy Modern and Gill Sans. Purple, orange and black. J. B. Green hand-made paper. Text: 'SO MAY DECEMBER BRING YOU JOY ... APOLOGIES TO MARTIAL'. A different cut from the following]

*Welcome Saturnalia –!* [Christmas greeting. Christmas through the ages 2. Saturnalia. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (90 × 153 mm) of Saturnalian banquet by Claude Flight. Type: Gill Sans, Perpetua and Felicity. Dark purple, orange and black. J. B. Green hand-made paper. Text: 'So may December bring you joy ... APOLOGIES TO MARTIAL ...'. Reprinted later with a verse from Catullus (not in the series). These blocks were also printed in Flight's *Christmas and other feasts and festivals* (London: G. Routledge and Sons, 1936)]

*Welcome Saturnalia –!* [Christmas greeting. Woodstock, [1950s?]. 145 × 195 mm. Pp. [1–4]. Two-colour linocut (90 × 153 mm) of Saturnalian banquet by Claude Flight. Type: Gill Sans and Felicity. Dark purple, orange and black. J. B. Green hand-made paper. Text: 'Quid datur a divis optatius hora? | Catullus | With all good wishes for Christmas ...'. With an ATF ornament on page [3]. Originally published as Christmas through the ages 2. 21 copies, four on card, one from 107 Dean's Way, Gloucester, one blank on pages [3–4], one of only pages [1–2]. These blocks were also printed in Flight's *Christmas and other feasts and festivals* (London: G. Routledge and Sons, 1936)]

*Nowell, nowell, nowell!* [Christmas greeting. Warlingham, [1935?]. 125 × 100 mm. [1] leaf. Two-colour linocut (68 × 45 mm) of a robin by Claude Flight. Type: Goudy Modern and Gill Sans. J. B. Green(?) hand-made paper. Hand-coloured in red. Marked in pencil on the verso 'Robin 4d' and with the stamp of the 'Samson Press / Warlingham Surrey']

[Proof of a linocut (100 × 144 mm) of another Saturnalian scene (not used because too lewd?) printed in brown and pink on tracing paper. Wrapped in a blank invoice]

[Folder of 'Gwynneth Holt' containing:]

*Veriley I say unto you one of you shall betray me*. [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (64 × 90 mm) of last supper, with text at head, signed 'GH' (in mirror-image) by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. J. B. Green(?) hand-made paper]

*Even the winds and sea obey him*. [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (66 × 90 mm) of boat filled with pious folk, text in the waves, signed 'GH' (in mirror-image) by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans. J. B. Green(?) hand-made paper]

*He took the child and his mother by night into Egypt*. [Postcard. Woodstock, [1937?]. 85 × 130 mm. Wood-engraving (64 × 89 mm) of Mary, Joseph, Christ and donkey, with text top right, signed 'GH' (in mirror-image) by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans]

*Get thee hence Satan ...* [Postcard. Woodstock, [1937]. 85 × 130 mm. Wood-engraving (65 × 90 mm) of Satan and Christ(?), including text, signed 'GH' (in mirror-image) by Gwynneth Holt (sub-Eric Gill style). Type: Gill Sans]

[*She brought forth a son ...* [1938?]. Proof wood-engraving (115 × 78 mm) of nativity and angels, including text, signed 'GH' (in mirror-image) by Gwynneth Holt (sub-Eric Gill style). On thin hand-made paper, wrapped in a blank invoice. Published as a Christmas greeting in 1938, 1939 etc.; see SB38 etc]

[Folder of 'William Kermode | – see also unfolded stocks of cards: | A Westminster Christmas' containing:]

*Londoner's Christmas.* [Christmas greeting. Woodstock, [1956]. 125 × 100 mm. Pp. [1–4]. Drawing (107 × 75 mm) of vase of flowers on a window sill with London beyond by William Kermode. Type: Perpetua and Felicity. Printed on pale orange card. Text: 'To bring you a | Christmas greeting ...'. From 15 Blenheim Road, St John's Wood]

Shakespeare. *Helter skelter have I rode to thee ...* [Christmas greeting. Woodstock, [1959]. 120 × 140 mm. Pp. [1–4]. Scraperboard drawing (102 × 119 mm) of 'A Peugeot of about 1900' signed 'K' by William Kermode. Type: Perpetua and Felicity. There is also a calligraphic ornament (10 × 21 mm) of a tortoise on page [3]. From Beechcroft, Bescar Brow Lane, Scarisbrick, Ormskirk, Lancs]

Shakespeare. *The fairest flowers o'th season' ...* [Christmas greeting. Woodstock, [1958?]. 120 × 150 mm. Pp. [1–4]. Scraperboard drawing (88 × 125 mm) of flowers in a vase signed 'K' by William Kermode. Type: Perpetua and Felicity. Two copies, one from Julian Vranek dated 'Rome | 1958', the other stamped 'PROOF | ONLY']

*A Westminster Christmas.* [Christmas greeting. Woodstock, [1957]. 165 × 190 mm. Pp. [1–4]. Scraperboard drawing (128 × 164 mm) of the Thames embankment by William Kermode. Type: Gill Sans italic, Perpetua and Felicity. Blue-grey and black. Text: 'With the best of wishes for Christmas | and for your health and happiness | throughout the coming year ...'. With an ATF ornament on page [3]. Four copies, three marked as proofs, one of pages [1–2] only]

[Folder of 'Edith Lawrence [sic]' (N.B. JMS usually gave Lawrence's surname as 'Laurence' in error) containing:]

*Happy days.* [Correspondence card. Warlingham, [1936]. 70 × 95 mm. Linocut (38 × 59 mm) of rustic street by Edith Lawrence. Type: Granby Inline and Gill Sans. J. B. Green(?) hand-made paper. Marked in pencil on the verso 'No. 26. 2d.']

Hilaire Belloc. *Christmas comes again.* [Christmas greeting. Christmas through the ages 10. Modern. Warlingham, [1936]. 200 × 145 mm. Pp. [1–4]. Two-colour linocut (139 × 103 mm) of stylised Christmas scene (with a Christmas pudding, candles, cocktail shaker and glass) by Edith Lawrence. Type: Goudy Modern and Gill Sans. Green and red. J. B. Green(?) hand-made paper. Text: 'sooner or later, the Saturnalia will return ...']

[Folder of 'Rupert Lee' containing:]



*The friends are met ...* [Christmas greeting. Warlingham, [1936]. 125 × 100 mm. [1] leaf. Crude wood-engraving (40 × 65 mm) of two cats and a bowl of milk by Rupert Lee. Type: Gill Sans and Goudy Modern. J. B. Green(?) hand-made paper. Marked on the verso in pencil 'No. 22. 4d. | 1936'. For Lee see also SB39(2)]

*From Diana & Rupert Lee, still at 7 St Quentin Avenue W. 10.* [Christmas greeting. [Woodstock, 1939 or 1940]. 190 × 140 mm. Pp. [1–4]. Woodcut (163 × 130 mm) of putti resting on a barage balloon above a house by Rupert Lee. Type: Perpetua. Printed only on page [1]. Two copies]

[Folder of 'Betty Miller' containing:]

*Gyngerbrede take a quart of hony ...* [Christmas greeting. Woodstock, [1955]. 130 × 80 mm. Pp. [1–4]. Drawing (38 × 50 mm) of bread on breadboard by Betty Miller. Type: Perpetua and Felicity. With an ornament of a candle on page [4]. The text is said to be '15TH CENTURY'. Two copies, one unfolded, both from Huffkins, Burford, Oxon]

[Original pen and ink drawing (56 × 67 mm) for the foregoing by Betty Miller. With pencil instructions to the blockmaker on the verso]

[Original pen and ink drawing (50 × 50 mm) of salad bowl and cruet by Betty Miller, used for *It takes four characters to make the perfect salad ...* (Woodstock, [1954]). With pencil instructions to the blockmaker on the verso]

'Clara'. [Proof wood-engraving (100 × 70 mm) of Chinese(?) dragon by B. S. Miller. [Woodstock, 1950s?]. Two copies, one printed in red one in black, on tracing paper, signed and titled in pencil. Not used at Samson(?)]

[Folder of 'Elmslie Owen' containing:]

*Glory to God in the highest ...* [Christmas greeting. Warlingham, [ca. 1935]. 220 × 140 mm. [1] leaf. Wood-engraving (181 × 115 mm) of doves by Elmslie Owen (with a cut-out top left for the text). Type: Forum and Gill Sans. J. B. Green(?) hand-made paper. With the stamp of the Samson Press on the verso]

John Gay. '*Christmas shortens all our days ...*' [Christmas greeting. Christmas through the ages 10. Modern. Woodstock, [1937]. 195 × 145 mm. Two-colour linocut (129 × 100 mm) of glasses and 'VIN' by Elmslie Owen. Type: Gill Sans. Blue, red and black. J. B. Green(?) hand-made paper]

[Original design in watercolour and gouache(?) for the foregoing]

[Pencil note by ALF 'See also under CALENDARS']

[Folder of 'Peter Powell' containing:]

*Old King Cole was a merry old soul, may you be merry too ...* [Christmas greeting. Woodstock, [1958]. 115 × 90 mm. Pp. [1–4]. Linocut (92 × 65 mm) of King Cole by Peter Powell (see X1). Type: Old English and Felicity. Pale orange card. Six copies, one from Dick Little, two from David and Glorita Graham (one revised in pencil by JMS 'To be

reprinted at 6d.’), and one from 15 Blenheim Road, St John’s Wood]

[Folder of ‘P. Powell-Jones’ containing:]

*A passage perillous makyth a port pleasant.* [Christmas greeting. Woodstock, [1947]. 115 × 150 mm. Pp. [1–4]. Scraperboard drawing (84 × 115 mm) of dancing sailors signed ‘PJ’ by P. Powell-Jones. Type: Monoline, Perpetua and Felicity. Dark blue and black. J. B. Green hand-made paper. With a triple-rule border round the drawing. Text: ‘*The Joyfulness of a man prolongeth his days | To wish you a merry Christmas ...*’. From Lilian and Clive Burt]

*For a festive occasion.* [Christmas greeting. Woodstock, [1940 or 1941]. 115 × 145–150 mm. Pp. [1–4]. Scraperboard drawing (84 × 115 mm) of dancing sailors signed ‘PJ’ by P. Powell-Jones. Type: Felicity. Blue. J. B. Green(?) hand-made paper. The illustration is printed within a triple-rule border. Two copies, both imperfect, one with printed greeting on page [3] ‘*To greet you at Christmas | and wish us all | a happier New Year*’]

[Original scraperboard drawing (84 × 116 mm) of dancing sailors signed ‘PJ’ by P. Powell-Jones. Touched up with pen and ink. With unstructions to the block-maker, and the SP stamp, on the verso. Wrapper in a blank invoice]

[Folder of ‘C. F. Tunnicliffe’ containing:]

*Tufted drakes ...* [Postcard. Woodstock, [ca. 1938]. 140 × 90 mm. Wood-engraving (137 × 84) of two drakes by C.F. Tunnicliffe. Type: Perpetua and Gill Sans. Printed ‘for the British Trust for Ornithology | (From ‘A Book of Birds’ by Mary Priestley ...)’. From Jane and J. B. Priestley. This block was probably borrowed from the publisher (Gollancz) via the author, for use by the Priestleys]

*Rooks in winter ...* [Postcard. Woodstock, [ca. 1938]. 140 × 90 mm. Wood-engraving (138 × 84 mm) of two rooks on a bare branch by C.F. Tunnicliffe. Type: Perpetua and Gill Sans. Printed ‘for the British Trust for Ornithology | (From ‘A Book of Birds’ by Mary Priestley ...)’. From Jane and J. B. Priestley. See the foregoing]

[Folder of ‘Dorothy Turner’ containing:]

*A highly satisfactory party, ‘She vowed that it was a delightful ball ...’.* [Christmas greeting. Warlingham, [1936]. 190 × 140 mm. Pp. [1–4]. Two-colour drawing (101 × 101 mm) of dancing beaux and belles, with the domes of Brighton Pavillion above, signed ‘D. Turner’ by Dorothy Turner. Type: Caslon and Gill Sans. Green and red. J. B. Green hand-made paper. Text: ‘TO WISH YOU EVERY HAPPINESS | AND ALL THE PLEASURES OF | THE FESTIVE SEASON’]

*Hark! the herald angels sing.* [Christmas greeting. Christmas through the ages 9. Victorian. Woodstock, [1937?]. 195 × 140 mm. Pp. [1–4]. Three-colour drawing (94 × 102 mm) of Victorian family singing round pianoforte signed ‘D. Turner’ by Dorothy Turner. Type: Monoline, Perpetua and Gill Sans. Yellow, red and black. J. B. Green(?) hand-made paper. Text: ‘MANY MERRY CHRISTMASES ...’ by Dickens. Formerly printed at Warlingham in the same series. With marks of drawing-pins. Annotated in pencil on page [4] ‘No. 9 9d’]

*They talk of Christmas so long that it comes.* [Christmas greeting. Christmas now 4. Waking early. Woodstock, [1939]. 192 × 143 mm. Pp. [1–4]. Two-colour drawing (108 × 101 mm) of children romping with stocking-contents signed ‘Turner’ by Dorothy Turner. Type: Monoline and Gill Sans. Red and dark blue. J. B. Green hand-made paper. Text: ‘*Christmas comes but once a year ...*’]

[Pencil note by ALF: ‘Valda Vaughan | [see under](#) | Calendars’]

[Folder of ‘Alison Wilson’ containing:]

Robert Herrick. *The bell-man.* [Christmas greeting. Woodstock, [1947]. 185 × 125 mm. Pp. [1–4]. Two-colour drawing (80 × 76 mm) of bellman with lantern and hound by Alison Wilson (see Z107). Type: Perpetua and Felicity. Grey, red and black. Marked ‘Proof’ and printed only on p. [1]. Design in Box 31; artwork in Box 42]

Robert Herrick. *The bell-man.* [Single sheet. Woodstock, [1959]. 245 × 155 mm. Two-colour drawing (115 × 110 mm) of bellman with lantern and hound by Alison Wilson (see Z106). Type: Perpetua and Felicity. Blue, yellow and black. Same drawing as the foregoing, but enlarged]

Giles Fletcher. *A star comes dancing ...* [Christmas greeting. Woodstock, [1960?]. 100 × 90 mm. Pp. [1–4]. Two-colour drawing (64 × 64 mm) of nativity inside quatrefoil cartouche by Alison Wilson. Type: Felicity. Blue, yellow and black. Two copies, one from 19 Oxford Road, Woodstock, one from Parc Vean, Stonesfield]

John Gerard. *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1960?]. 155 × 115 mm. Pp. [1–4]. Reversed-out scraperboard drawing (60 × 71 mm) of flowers by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green. There is an ATF ornament on page [3]. Text: ‘*GREETINGS / and all good wishes ...*’. A new edition of the car originally printed in 1959. Two copies, one marked in pencil ‘Proof only’ (and priced at ‘10d.’), one from the Green Man Inn, Brackley Hatch, Northants]

John Gerard. *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [ca. 1960?]. 155 × 115 mm. Pp. [1–4]. Reversed-out scraperboard drawing (60 × 71 mm) of flowers by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green and black. A variant of the foregoing. Text: ‘*With best wishes for Christmas / and a happy New Year ...*’. From Hordley, Woodstock.

**Box 30** 'Misc. pulls, proofs, designs &c.'

[Transparent plastic envelope containing:]

J. M. Shelmerdine. *Souvenir of Woodstock*. [Woodstock, [1962]. 125 × 95 mm. 1 sheet, folded concertina-wise to pp. [1–8]. Pp. [1] '[drawing of stag by P. Russell, in grey and black (73 × 54 mm)] | SOUVENIR | OF WOODSTOCK'; [2–5] text, signed on p. [5] 'J.M.S. 1962 ... | Printed by the JOHN ROBERTS PRESS, and published by the SAMSON | PRESS, Woodstock. Drawings by IAIN MACNAB and PAT RUSSELL'; [6] *capriccio* of six reduced images of Woodstock by Macnab, with the title 'SOUVENIR | of | WOODSTOCK' bottom left; [7–8] map of 'WOODSTOCK AND BLENHEIM' by Macnab. Type: Bembo. Machine-made paper. Unbound. The text was drawn from JMS's *Introduction to Woodstock*, from which Macnab's drawings are repeated. A large edition was evidently printed, as this *Souvenir* was still in print in 2003, being sold in the church at Woodstock for 30p]

[Original artwork for the stag drawing, consisting of three drawings, one complete in pen and ink and gouche, one of the stag alone in ink (used by the blockmaker), one of the background (used by the blockmaker), drawn in black ink with the stag print in pale blue, plus two drafts of the background drawn on a print of the stag. Plus seven proof or trial pulls of the blocks for the image]

*Sample of Windsor and Newton's* [in manuscript 'Art Drawing Paper.'] ... [London, [ca. 1940?]. 95 × 120 mm. 25 coloured paper samples in a printed envelope. Within a glassine envelope. Clearly some of these papers were used for SP cards (the colours etc. match)]

[Unidentified scraperboard drawing (63 × 65 mm) for a tobacconist(?), of cigarettes, pipe, cigars, etc. [Woodstock, 1950s?]. With pencil instructions to the block-maker on the verso. Wrapped in plain paper. Not seen used by SP - perhaps made for a special job.]

[Unidentified scraperboard drawing (88 × 69 mm) of an eagle with its claw resting on a book (the Bible?). [Woodstock, 1950s?]. Pasted into card folder (130 × 105 mm) with pencil instructions to the block-maker]

[Unidentified reversed-out scraperboard drawing (83 × 71 mm) of 'Gentian [and] Wild Rose'. [Woodstock, 1956]. Dated 1956 in pencil on verso and attributed(?) to 'Alison Davie'. Probably by Alison Wilson. Wrapped in plain paper.]

[Pen and ink(?) drawing (99 × 99 mm) of Brill Mill by Pat Russell. [Woodstock, ca. 1960]. With pencil instructions to the block-maker on the verso. This is the Brill Mill drawing used for *At Brill-on-the-Hill ...* (PWN)]

[Unidentified scraperboard drawing (103 × 73 mm) of prancing faun, signed 'PJ' (probably by P. Powell-Jones). [Woodstock, 1950s?]. Touched up in pen and ink. Pasted to card (170 × 115 mm). Block survives (see Z63)]

[Ink drawing (166 × 137 mm) of scene with deer in 'Woodstock Park May 1453', signed with a 'JS' monogramme by JMS. [Woodstock, 1953?]. On card. Finished version for reproduction (but never used?)]

'Rye Bank House | Wem, | Shropshire. | Mr. T. P. Shelmerdine and family | desire to express

their sincere thanks for your kind | sympathy shewn to them in their great sorrow. March, 1940.’  
[Correspondence card. [Woodstock], March 1940. 75 × 115 mm. Type: Gill Sans. In envelope.  
From JMS’s father (then around 92), following the death of her mother]

[Leaf from an unidentified typographical journal (pp. [47]–48), advertising on the recto  
Johannes Troyer’s type ornaments (American Type Founders), which were later used at the  
Press. [ca. 1950]. Some ornaments are ticked, others crossed, in pencil or ink, although the SP  
seems ultimately to have owned examples of nearly all of them]

*Behold the fisherman, he riseth up early ...* [Single sheet. [Woodstock, ca. 1950?]. 230 × 180  
mm. Type: Old English. Black and red. Wove paper dated ‘1796’ in the watermark. An  
impressive small broadside, printed perhaps to make use of a small stock of late eighteenth-  
century paper. Two copies, both probably rejects]

[William Wordsworth. *Twelve sonnets*. Woodstock, 1950. 230 × 175 mm. 4°. Pp. [1–4]. Type:  
Perpetua. Hand made paper. A mock-up of four pages for an abandoned book. Two sonnets  
printed five times, with hand-drawn or pasted on capitals in ink, and notes, borders, etc. in  
pencil. Page [4] bears a pencil design for the title-page: ‘TWELVE | SONNETS | FROM THE  
WORKS OF | WILLIAM WORDSWORTH | PRINTED BY HAND AT | THE SAMSON  
PRESS | WOODSTOCK, OXON. 1950’. The two sonnets used here are ‘[N]UNS fret not at  
their convent’s narrow room ...’ and ‘[A] FLOCK of sheep that leisurely pass by ...’. In  
conservation envelope. Referred to by FG in correspondence with WR 14 January, April 1950]

[Small buff envelope containing:]

[Calligraphic ink drawing (27 × 63 mm) of the word ‘GOD’ (by JMS?)]

[Miscellaneous pencil vignettes on a sheet of tracing paper (buildings, branches, ornaments, and  
a bird) probably by JMS]

[Pencil layout for a title-page reading ‘ORDER OF SERVICE | for the | Setting of a Tombstone |  
*According to the Custom | of the Congregation of | Spanish and Portuguese Jews |*  
*LONDON* | [at foot] 5700–1940’. With the note at the head ‘Bodoni | Series 135’ and  
notes on the point-sizes in the right margin. Folded (and crumpled). From JMS’s work at  
OUP in 1940]

[Conservation envelope marked ‘Miscellaneous | artwork’ by PWN, containing:]

[Pencil map (85 × 127 mm) of ‘The | Isles of Fortune’, by JMS(?), incomplete. On a piece of  
white artists’ board, 120 × 155 mm. Based on the shape of Oxfordshire(?)]

[Pencil and ink design (22 × 30 mm) for crest by JMS(?), incomplete. On a piece of white  
artists’ board, 155 × 120 mm]

[Ink drawing (75 × 65 mm) of owl by JMS(?), with pencil notes for the block-maker]

[Ink calligraphic design (50 × 40 mm) ‘Notes are necessary evils’ by JMS(?), with pencil notes to  
block-maker at the foot]

[Two ink drafts of the Greek word Ichthus, one with pencil notes to the block-maker - used for  
Pinner’s fish card]

[Ink design for capitals 'N' (25 × 36 mm) and 'F' (23 × 30 mm) by JMS(?), on one sheet, with pencil notes to block-maker at the foot. Possibly intended for the Wordsworth sonnets]

[Gothic style ink design (25 × 23 mm) for a calligraphic capital 'T' by JMS(?), with pencil notes to the block-maker on the verso. Used for *Chekyns for X-messes*]

[Ink design (103 × 13 mm) of a gothic-style ornament by JMS(?), incorporating a fabulous beast (copied from a medieval manuscript?). On tracing paper]

[Two designs for SP device by JMS(?), based on a traditional printer's device. One in pencil, one in ink (51 × 29 mm) with pencil notes to block-maker. Used around 1940 for a few cards. See Z135]

[Ink drawing (39 × 66 mm) of scales (libra?) by JMS(?), with pencil notes to block-maker at the foot. On a piece of tracing paper pasted to card]

[Conservation envelope marked in pencil 'Misc. unidentified | proofs of vignettes' by PWN, containing:]

[Proof wood-engraving (68 × 53 mm) of a Mediaval print-shop with printing press, printer, compositor and patron(?) by Iain Macnab, originally used to wrap the block (W13)]

[Proof wood-engraving (22 × 36 mm) of a vignette of trees arching over a pool, probably by Iain Macnab. Three copies, showing different stages of completion]

[Proof wood-engraving (32 × 39 mm) of a vignette of trees beside a road, probably by Iain Macnab]

[Conservation envelope marked 'Ink Specimens?' by PWN, containing six sheets of colour ink specimens, prepared at SP to show to customers commissioning cards, etc. Five are identified as 'Browns in stock 1961', 'Greens in stock. 1961', 'Reds in stock / 1961' 'Blues in stock 1961' and 'Oddments. 1961' in pencil by JMS. Many of the colours bear (in addition to the name and a code number) notes on drying speed and which cards they are used for. The 'Chinese blue' one the blues sheet is dated '(1963)'. Each in a transparent plastic sleeve]

[Conservation envelope marked 'Proofs(?) of | cover paper' by PWN, containing two proofs(?) of a repeat pattern paper, one printed in orange-red on paper, one in grey on card. Identified as 'BOOK COVER' in pencil. Possibly intended for the Wordsworth sonnets. See \*G5]

[Conservation envelope marked 'OUP mock-ups | 1940' by PWN, containing two pencil mock-ups for leaves, done by JMS while working at OUP in 1940. Each 600 × 485 mm. The leaves are the title-leaf of 'THE | WILBOUR | PAPYRUS | Edited by | ALAN H. GARDINAER | Volume I | PLATES | [at foot] Published for | THE BROOKLYN MUSEUM | At The | OXFORD UNIVERSITY PRESS | 1940', and the dedication leaf from the same work(?) 'IN MEMORY OF | THE AMERICAN EGYPTOLOGIST | CHARLES EDWIN WILBOUR | 1833-1896'. With pencil notes on type-sizes etc., and on setting the foreword. Folded twice]

[Unidentified pen and ink drawing (215 × 145 mm) of 'Gloriosa Superba' (a lily?). Woodstock, [1950s?]. With pencil notes to block-maker at the foot. Probably not by JMS (too good)]

[Unidentified scraperboard drawing (99 × 106 mm) of Santa riding a reindeer through the sky. Woodstock, [ca. 1950?]. Pasted to a piece of card, with the stamped address of the SP, and with pencil notes to block-maker. Not used?]

[Pen, ink and wash drawing (130 × 145 mm) of a grand (Medieval?) building, signed with monogram ('GC' or 'GD' perhaps). Mounted to 240 × 265 mm]

[Crude pencil sketch (210 × 195 mm) of a recumbant spaniel, possibly by JMS or FG (or Erna Pinner?). On sheet 305 × 240 mm, with another partial sketch on the verso ]

[Proof of image (235 × 198 mm) of gypsy caravan passing over a bridge, signed 'A & S' (see Z136). Three copies. Printed as a record of the block(?)]

[Unidentified painting (approx. 200 × 170 mm) (watercolour and gouache?) of three windmills in the far distance, viewed over a dark and featureless plain. In a grey card mount (290 × 330 mm). Hideous, but not without merit. Possibly by Iain Macnab]

[Conservation envelope marked "'Bandswoman" | design | Proofs, mock-ups etc' by PWN, containing:]

*All the best of good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [1960s?]. 150 × 120 mm. Pp. [1–4]. Drawing (130 × 98 mm) of a military bandswoman blowing a cornucopia 'After a textile-printer's design of / about 1901 ...' (see Z136). Type: Felicity. Dark red. An ATF ornament is printed on page [3]. 21 copies, plus two mock-ups, one printed on page [1], with text drafted in red pencil on pages [2] and [3] (marked '9d' in pencil on page [4]), the other a blank card with a block-maker's proof of the bandswoman pasted on)]

[Two proofs of a calico-printer's block (240 × 195 mm) of a military bandswoman blowing a cornucopia (see Z136). One bearing pencil instructions to the block-maker. Plus a block-maker's proof of the reduced image]

[Manilla folder marked with various texts, including the address of JMS at the SP, 'Writings | from Greens', '13 Designs for Line-blocks, exact size', 'SAMPLES (Large coloured)' 'Please return Portfolio' and of 'Block-makers Proofs' all save the last two scored through. Contining:]

[Transparent plastic envelope (printed with 'Samples from | SPICERS | Redcross Way') containing 34 small block-maker's proofs of designs (chiefly by Iain Macnab and Erna Pinner, but also including a proof of Morgan's running rabbit block, reproduced from item A13]

[Card folder marked by ALF 'Blockmakers, | proofs | misc.' containing:]

[243 sheets of proofs of various sizes, many duplicated, some with pencil or ink annotations by JMS. Includes a few unidentified images, including a calligraphic deign for '[in an arc] CHRISTMAS [ornament] GREETINGS | [horizontally beneath] 1955 | from | Betty & Innes Miller | [drawing of hous with 'our new addres' running round frame] Little Lane Cottage, | Brightwell-cum-Sotwell ...']

[Original ink and gouche drawing (78 × 65) of holly by Alison McKenzie. On tracing paper with pencil instructions to the block-maker at the foot]

[Original ink drawing (50 × 110 mm) of second-colour block of angels, bells and robins around a Christmas tree, drawn over a pale blue print of the first-colour block. With pencil instructions to the block-maker at the foot]

[Eight miscellaneous proofs, block-maker's or taken at SP, some with instructions to block-maker for further reductions or reproductions. Includes some wood-engravings from *The Christ-child*.

[A sheet of blank tracing paper]



### Box 31 'Layouts &c.'

[Pale brown portfolio, formerly a sketchpad, containing [14] loose leaves of pencil sketches and layouts some (all?) by JMS. [Woodstock, 1930s/1940s]. 260 × 210 mm. Upper pastedown bears the printed label of 'Lechertier Barbe, Ind. | ESTABLISHED 1827, | Artists' Colourmen, | 95, Jermyn Street ...'. On lower pastedown is a pencil list of published books, etc.: 'Wee Apollo | Flute | Willa Muir | Edwin Muir | Sissinghurst | Nicht | Duke Ham | Roughage | Tam | Pictures | How about [scored through] | Vinité Apolémus | To the old, long life & leisure | to the young, all health & pleasure'. The [14] leaves bear: [1] sketches of a tree, house and boot; [2] sketch of a cottage (not Stewarts Hill, I think); [3] sketches of stylised carol-singers; [4] sketches of reeds, barn, trees, etc.; [5] sketches of eyes and facial features; [6] layouts for *Few notes but strong*, *Write it down in a good fine hand* and *Notes are necessary evils*; [6] layouts for a Christmas card and other pages (one with a large capital M); [7] layouts for *To wish you a dream of cucumbers*, *Recipe to see fairies*, etc.; [8] layouts for *Odd doings at Cirencester* and *Good wishes for your safety* (text by Herrick) with a section of printed border pasted on; [9] layouts for *God send you mair wit ...* and *Three young rats with black felt hats*; [10] 'Design for a Calendar ...', with further layouts (unidentified) on the verso; [11] eight page layouts, one with title 'SONRSO', one for an 'Adv. booklet'; [12] title-page layout plus sketches of borders and ornaments; [13] layouts for four pages (unidentified). Leaves [3–5] are attached together]

[Blue-green paper-bound exercise book titled 'Layouts' in ink. [Woodstock, 1949?–1950?]. 260 × 190 mm. Pp. [1–40]. Contains a number of layouts for greeting and other cards, capitals, circulars, etc. in pencil, by JMS, some with printed text pasted-in. Includes Fish postman, *Cockyntryce*, *In garden delights*, *The snail*, Hedgehogs, *The cat's song*, Walrus and carpenter, *In other days*, *A mery herte and mynde*, *Anno 1670*, *Hush-a-ba*, *At whose sight ...*, Willows, Ballet, Shop drawing, *When the wind is in the east*, *I borage*, *Of the crayfisshe*, *Of the want of our commodities*, Bellringers, *The seasons*, *The white thorn*, *White Christmas, 1779*, and Herrick's *Grange*. Plus notes on the Wordsworth sonnets, noting 14 point type, 24 ems '2 Sonnets to a page with 2 whites | between them', page layout, sketches of initials N, B, S, E, A, F and I. Also layouts of title-pages for a circular for 1950]

[Buff envelope titled in pencil 'line - | 1 block of horse ...' (instructions to block-maker). 150 × 230 mm. Empty save for two blank pieces of paper]

[Buff envelope postmarked 23 February 1949(?) containing 'SAMPLES FROM | John Dickinson & Co. Ltd. ...' addressed to the SP and titled in pencil 'Tracings from Bestiaries | etc.' containing [13] leaves of tracings (most 125 × 190 mm), mostly of animals. Includes an aerial view of a '12th Century Castle | (Hedlingham, Essex)'. None used(?)]

[Dark grey sketchbook of pencil layouts. [Woodstock, 1946–1948?]. 255 × 200 mm. Pp. [1–74]. With printed label on front pastedown reading 'NEWMAN'S | BANK POST SKETCH BOOK ...'. Contains layouts for cards, bookplates, letter-heads, by JMS, some with printed text pasted-in and pencil comments. Includes *Therefore all seasons shall be sweet*, bookplates for JMS and FG, *Bird of dawning*, 'Ring out wild bells' (marked 'Not done'), *To Minerva*, *The goose that gaggles*, *Seamen three*, Tits, Calendar 1947, Bellman, *Whenever auntie moves ...*, Herring, *O gin I were a doo*, *From witches, warlocks and wurricows*, Bells of London, Toucans, *Quand trois poules*, Pimpernell, *Dragon of Wantley*, *For a quiet night*, letterhead for X.Y. Leigh (10 Webley Terrace, Woodstock), *Winter-time*, Dove and Wren, *Hush-a-ba*, Mistletoe, *D'ou viens-tu Bergere?* (not used and marked 'NO' in pencil), Squirrel, Snail, Bellman, *Before the paling of the stars*, letterhead for Speakley Ltd (A.B. Speak and S. Leigh, 10 Webley Terrace), etc. Plus miscellaneous sketches of animals, initials, doodles, etc., and two inserted leaves (one pencil

drawing (dog family tree?), one photograph of snow-scene cut from newspaper). On lower pastedown is a pencil list of type faces owned at Warlingham: 'Goudy Modern | Kleukens-Scriptura [really Bernhard Cursive Bold?] | Locarno bold, also light Italic. | Weiss Initials | Ehmcke - medieval [this is a roman type, probably an error for Ehmcke Schwabacher or Ehmcke Fraktur] | Nicholas Cochin']

[Notebook in quarter dark red cloth with red paper-covered boards. [Woodstock, 1958?]. 225 × 175 mm. Pp. [1–180]. Only pages [1–18] bear pencil layouts for cards by JMS, some with printed text pasted-in. Includes *Hark! the herald angels sing*, *Of all the trees*, *Winter flower-piece* and *Lang may your lum reek* (both scored through), *From our house to your house*, *Lang may your lum reek!*, *Kilkenny cats*, *Brandy in the boots* (two versions), *An eighteenth-century riddle* (Woodstock). Several pages torn out. On the front pastedown are notes about octavo dimensions]

**Box 32** ‘Misc. jobbing work | inc. stationery | (see also misc. cards)’

[Buff folder marked by ALF ‘misc. jobbing work’, containing:]

*Lady Margaret Hall Chapel Friday, May 30th 1941, at 3 p.m.* [Announcement (reminder card?). [Woodstock, 1941]. 60 × 95 mm. Type: Felicity. Gives date of the memorial service for Sir Donald Tovey. Six copies]

[Glassine envelope containing:]

*Home-made chutney from Huffkins, Burford, Oxon.* [Label (for jar?). [Woodstock, 1950s?]. 50 × 120 mm. Drawings (both 30 × 32 mm) of mixed vegetables and a cauldron (unattributed). Type: Perpetua and Felicity. Two copies]

*Home-made marmalade from Huffkins, Burford, Oxon.* [Label (for jar?). [Woodstock, 1950s?]. 50 × 120 mm. Drawings (both 30 × 32 mm) of oranges/jar and a cauldron (unattributed). Type: Perpetua and Felicity. Two copies]

[Glassine envelope containing:]

*Home-made [blank] from Huffkins, Burford, Oxon.* [Label (for jar?). [Woodstock, 1950s?]. 50 × 120 mm. Drawings (both 30 × 32 mm) of mixed vegetables and a cauldron (unattributed). Type: Perpetua and Felicity. Two copies]

*Home-made [blank] from Huffkins, Burford, Oxon.* [Label (for jar?). [Woodstock, 1950s?]. 50 × 120 mm. Drawings (both 30 × 32 mm) of fruit bowl and a cauldron (unattributed). Type: Perpetua and Felicity. Two copies]

*Exhibition of wood-engravings by modern artists during July and August ...* [Announcement. [Woodstock, 1937]. 125 × 95 mm. Type: Perpetua. Red. Possibly incomplete]

*Mr and Mrs F. E. Brentnall request the pleasure of [blank] company at the marriage of their daughter Christine Dorey to Mr G. H. Kenyon ... August 27th, 1938 ...* [Invitation. [Woodstock, 1938]. 180 × 135 mm. Pp. [1–4]. Type: Felicity. J. B. Green hand-made paper. Printed on page [1] only. Stamped ‘PROOF | ONLY’]

[Empty hand-made paper envelope (95 × 140 mm)]

Society for the Promotion of Roman Studies. *Society for the Promotion of Roman Studies, meeting at Leeds ... October 15th & 16th 1937.* [Programme. Woodstock, [1937]. 210 × 135 mm. Pp. [1–4]. Type: Perpetua and Felicity]

*Jessie Munro pianist, Edith Vance ‘cellist, sonata recitals, press opinions ...* [Advertisement. [Woodstock, 1940?]. 190 × 140 mm. Pp. [1–]. Type: Perpetua and Felicity. Probably given away at Munro’s Oxford concerts. Page [2] concludes ‘For terms and vacant dates apply to Jessie Munro / Old Town House, Woodstock ...’. Four copies]

*Town Hall, Woodstock, Thursday, 29 February ... concert in aid of the mine-sweepers, Jessis Munro: piano (Mrs Drummond-Hay), Stephen Champ: violin, Edith Vance: ‘cello, Robin-Drummond-Hay: Clarinet.* [Programme. [Woodstock, 1940]. 190 × 140 mm. Pp. [1–4]. Type: Perpetua, Felicity and Gill Sans. Two copies]

*Town Hall, Woodstock, Thursday, 29 February ... concert in aid of the mine-sweepers, arranged by Jessis Munro (Mrs Drummond-Hay) ...* [Ticket. [Woodstock, 1940]. 90 × 115 mm. Type: Gill Sans and Gill Sans Bold. Three copies, one red, one brown, one blue, with different prices (4s., 1s. and 2s.6d. respectively)]

*Town Hall, Woodstock, Thursday, April 18th ... first subscription concert, Jessie Munro: piano, Mary Noverre: violin, Edith Vance: 'cello ...* [Programme. Woodstock, [1940]. 190 × 140 mm. Pp. [1–4]. Type: Perpetua, Felicity and Gill Sans]

*Town Hall, Woodstock, Thursday, May 16th ... second subscription concert, Jessie Munro: piano, Edith Vance: 'cello, Elisabeth Kitson: oboe, Robin Drummond-Hay: clarinet, Bernard Rose: horn, Ann Joseph: bassoon ...* [Programme. Woodstock, [1940]. 190 × 140 mm. [1] leaf. Type: Perpetua, Felicity and Gill Sans. Printed on both sides of the sheet. Two copies]

*Town Hall, Woodstock, Thursday, June 6th ... third subscription concert, Jessie Munro: piano, Edith Vance: 'cello, Margeret Rowland: harp, the Eglesfield Singers conductor Bernard Rose ...* [Programme. Woodstock, [1940]. 190 × 140 mm. [1] leaf. Type: Perpetua, Felicity and Gill Sans. Printed on both sides of the sheet. Two copies]

*Town Hall, Woodstock, Thursday, July 11th ... fourth subscription concert, Jessie Munro: piano recital ...* [Programme. Woodstock, [1940]. 190 × 140 mm. [1] leaf. Type: Perpetua, Felicity and Gill Sans. Printed on both sides of the sheet. Two copies]

*Town Hall, Woodstock, Saturday, August 31st ... concert in aid of mine-sweepers, conductor: Delves Corlett, piano: Jessie Munro ...* [Programme. Woodstock, [1940]. 190 × 140 mm. [1] leaf. Type: Perpetua, Felicity and Gill Sans. Printed on both sides of the sheet. Features 11 named musicians, mostly singing or playing the parts of birds, including FG on the 'Drum'. Two copies]

*Woodstock, Saturday, October 19th ... first autumn concert, the Kirby string quartet ... Jessie Munro: piano, profits to be given to the local W.V.S. ...* [Programme. Woodstock, [1940]. 190 × 140 mm. [1] leaf. Type: Perpetua, Felicity and Gill Sans. Printed on both sides of the sheet. Two copies]

Woodstock British Restaurant. *Woodstock British Restaurant, Monday, 1 December, 1941 ...* [Menu. [Woodstock, 1941]. 190 × 140 mm. Pp. [1–4]. Drawing (50 × 56 mm) of putto in chef's hat frying a fish (by JMS?). Type: Perpetua and Felicity. Red and black. J. B. Green(?) hand-made paper. The text on page [3] is printed within a typographical border. Two copies]

[Design for the foregoing, in red and black ink on a piece of hand-made paper. Plus the original pen and ink drawing for the putto, with pencil instructions to the block-maker at the foot]

Woodstock British Restaurant. *The chairman and executive committee ... request the pleasure of [blank] company at the Woodstock British Restaurant on Monday, December the first ...* [Invitation. [Woodstock, 1941]. 100 × 125 mm. [1] leaf. Type: Felicity. Two copies. Another copy is in SB39(2)]

Bear Hotel, Woodstock. *Menu a la carte ... the Bear, Woodstock ...* [Menu. Woodstock [ca.

1950?). 290 × 190 mm. [1] leaf. Drawing (63 × 38 mm) of bear and staff (by JMS?). Type: Perpetua and Felicity. Two copies]

[Original pen and ink drawing of a bear and staff used for the foregoing. Unattributed (by JMS?). With pencil instructions to the block-maker at the foot]

*Henri et Phillip Ltd, coiffure des dames, prices in ladies' salons ...* [Price list. [Woodstock, 1939?]. 350 × 175 mm. [1] leaf. Type: Perpetua and Felicity. 'PERMANENT WAVING A SPECIALITY'. An announcement is in SB39 and a compliments slip in SB37]

*Change of address, Mr & Mrs J. J. Leeming have moved from Rosedene, Woodstock, to Lentworth ... Oxford ...* [Announcement. [Woodstock, 1937]. 90 × 115 mm. [1] leaf. Type: Perpetua and Felicity]

Albert Reuss. *Albert Reuss, painter: sculptor: Vienna, has the honour to invite [blank] and friends to an exhibition of his drawings at the studio, Cartref, St Mawes from October 18th to 25th 1938 ...* [Invitation. [Woodstock, 1938]. 90 × 115 mm. [1] leaf. Type: Perpetua and Felicity. Another copy in SB38]

*Lady Hayes and Mrs Muriadas cordially invite you ... to attend the opening of the Catholic Library and free reading room, at Old Bank House, on Tuesday, December the Twelfth ...* [Invitation. [Woodstock, 1939]. 90 × 115 mm. [1] leaf. Type: Felicity. RSVP to 'Old Bank House / Woodstock'. Two copies]

*The Red Rose Guild of Artworkers invites you ... to a lecture on bookbinding by Mr Douglas Cockerell ... on Wednesday May 24th ... at the Whitworth Art Gallery, Oxford Road, Manchester ...* [Invitation. [Woodstock, 1939]. 100 × 125 mm. [1] leaf. Type: Perpetua. Three copies]

*Miss Smith, Willesden, High Street, Woodstock, Preparatory School for Girls ...* [Announcement. [Woodstock, 1939]. 127 × 190 mm. [1] leaf. Type: Perpetua. A notice for display in shop-windows and the like. Two copies]

Josephine Cadman. *Brigid's Praze Penzance Cornwall, parents living abroad and others who are obliged to seek a temporary home for their children please – [star] look overleaf.* [Announcement. [Woodstock, 1937]. 160 × 130 mm. Pp. [1–4]. Type: Perpetua and Felicity. Announcement for a home run by Cadman. Page [4] bears a list of referees for the home. Inscribed in pencil by JMS(?) 'Set by hand at the Samson Press | printed by Mr. Lipstone at the Woodstock | Press'. Another copy in SB38, so possibly reprinted in this year. An earlier announcement is in SB37]

Petrarch. *Books have led some to learning ...* [Bookmark. [Woodstock, 1937, repr. 1938]. 195 × 70 mm. Type: Monoline and Gill Sans. Dark brown. Printed for the Book Club, Crowborough]

*The Book Club Crowborough, bookshop, lending library, stationery, die-stamping, artists' materials ...* [Announcement. [Woodstock, 1938]. 190 × 140 mm. Pp. [1–4]. Type: Perpetua and Felicity. Text: 'LIBRARY PROSPECTUS ...' dated 'July 1938'. Inscribed in pencil on page [4] by JMS(?) 'Set by hand at the Samson Press. | Printed by Mr. Lipstone at the Woodstock Press'. Another copy in SB38]

Grandma Hill. *A baby boy, our dear little son, whose name is Clive ...* [Single sheet. [Woodstock, 1937]. 285 × 195 mm. [1] leaf. Perpetua and Felicity. Unidentified hand-made paper. Black, with red and green added by hand(?). A truly awful poem, signed 'Grandma Hill. 1937', printed for the proud parents of 'Clive', with a Christmas border at head and foot]

*Grey House Herb Farm, Chadlington, Oxford.* [Label(?). [Woodstock, 1950s?]. 70 × 95 mm. Drawing (52 × 42 mm) of plant (by Gwenda Morgan?). Type: Gill Sans. Green. A tetrahedral arrangement of type and block, with the text running up both sides of the drawing. Probably intended as a label for bottles or boxes of herbs produced at Gray House]

*Grey House Herb Farm ...* [Label(?). [Woodstock, 1950s?]. 65 × 95 mm. Type: Gill Sans. Printed at an angle on a scrap of art paper, with a pencil rule added. A proof only(?)]

[Set of five printed self-adhesive address labels. [Woodstock, 1940s]. Each 70 × 90 mm. Type: Perpetua. Apparently part of a printed mailing-list. The names and addresses are: The Officer Commanding, Bicester Bn. H. G. ...; Major Cooper, M. C., Tackley Park ...; E. Boston Esq., Wilcote Grange, Charlbury; G. Clowser Esq., Stansfield ... Begbroke; C. R. Byrom Esq. C. V. O., Stonesfield. Two sets, one with the labels in a contiguous strip]

Oxford University Society of Bibliophiles. *Oxford University Society of Bibliophiles, 1960, Trinity Term.* [Programme. Woodstock, [1960]. 155 × 100 mm. Pp. [1–4]. Pp. [1] title-page; [2] list of officers; [3] programme; [4] further announcements, with the imprint 'Printed in Perpetua type on an Albion hand- / press at The Samson Press, Woodstock, Oxon.' Type: Perpetua and Felicity. J. B. Green hand-made paper. There are ATF ornaments on pages [1] and [4]. Around 100 copies printed(?). See P.W. Nash and Justin Howes, *Bibliophiles at Oxford* (Witney: Oxford University Society of Bibliophiles, 2006, pp. 54–56). Seven copies, four unfolded]

[Buff card folder marked in pencil by ALF 'Stationery commissions', containing samples of different styles of letter-heads, etc., each with a price in ink in FG's hand. Presumably used at the SP as a set of samples. All [Woodstock, 1950s?]. Contains:]

*Somerville College, Oxford.* [185 × 135. Pp. [1–4]. Dark blue-green. Type: Perpetua. J. B. Green hand-made paper. Printed only on page [1]. Six copies, one annotated 'Hand-made | per 100 sheets 3/6 | envelopes, to take paper | folded once, per 100, 3/9']

*Edwin Muir, 20 Queen's Gardens, St Andrews, Fife.* [230 × 180. Type: Perpetua. Dark blue. Annotated 'mould-made | per box of 5 quires 3/0 | long envelopes, to take paper folded | in three - per box of 100, 3/6']

*Erna Pinner, 3 Cleve House, Cleve Road, London ...* [230 × 180. Red. Type: Perpetua. Three copies, one annotated 'mould-made | Per box of 5 quires 3/0 | Long envelopes, to take | paper folded in three, | per box of 100 3/6', with an envelope attached with a paperclip]

*Sissinghurst Castle, Kent.* [250 × 200 mm. Type: Perpetua. Red. Pale blue airmail paper. Three copies, one printed on both sides, one annotated 'Fine Airmail | Per 100 sheets 1·6 | Long envelopes, to take paper | folded in 3, per 100 1·9 | Small envelopes, to take paper | folded in 4, per 100 1·6']

*Dene Cottage, Burwash Common, Heathfield, E. Sussex.* [250 × 200 mm. Type: Perpetua. Red. Pale blue airmail paper. Three copies, no annotations]

*Dorothy L. Sayers, 24 Newland Street, Witham – Essex.* [250 × 200 mm. Type: Perpetua. Blue. Pale blue airmail paper. Three copies, one annotated ‘Fine Airmail | Prices as on other sheet’]

*Eleanor Harvey, the Square, Ermington, Ivy Bridhe, South Devon, leatherwork in python, ostrich, crocodile, shark, frog ...* [230 × 180 mm. Type: Perpetua and Felicity. Green. Three copies, one annotated ‘mould-made | Prices on other sample’]

*The Bramham Potters, Bramham, Boston Spa, Yorkshire, London showroom – Elizabeth Greenhill, 24 Essex Street ...* [250 × 200 mm. Type: Perpetua and Felicity. Red. Grey paper. Four copies, one annotated ‘Special finish, supplied to order | This colour and quantity, with | plain surface: | Paper, per 100 sheets 2/6 | Envelopes to match, to | take paper folded in 4 | per 100 2/6 | Other colours.’]

[Plain sheet (250 × 200 mm) and matching envelope of cream, Japanese vellum-like paper. Annotated in ink ‘See price on grey sheet | ‘Bramham Potters’’]

*The Samson Press, Park Street, Woodstock, J. M. Shelmerdine & Flora Grierson ...* [205 × 125 mm. Type: Perpetua and Felicity. Printed on ‘GRANTA | PARCHMENT’ paper]

[Plain bifolium (230 × 175 mm) and two matching envelopes of pale blue airmail paper. Annotated ‘Fine Airmail, Double Sheets | per box of 5 quires 3-0 | Envelopes as on other sheet | of Airmail.’ The smaller envelope is marked ‘Airmail | See Prices on Paper’]

[Five pieces of blank white paper (180 × 130 mm), one watermarked ‘[crown] | ROYAL | VELLUM’]

[Sheet of heavy grey-brown paper (230 × 290 mm) with Erna Pinna’s seahorse (75 × 25 mm) printed ten times thereon (see Z91). Used here as a stiffener(?)]

### Box 33 'Bookplates'

[Conservation envelope marked in pencil by ALF 'BOOKPLATES: | Proofs, designs &c.' containing:]

[Ink drawing (127 × 102 mm) signed 'LEE' by Rupert Lee of a cat asleep on an open book, for bookplate *A sleeping kitten on the page ...*. With ink notes by JMS to the block-maker. Pencil number '220' on verso. Same image was also used for a Christmas greeting in 1937]

[Ink calligraphy (175 × 97 mm) for a bookplate by JMS(?), the text beginning 'THIS BEUK | IS MINE | And if ye steal is away ...'. 205 × 140 mm. With pencil notes to the block-maker at the foot. Pencil number '1380' on verso. A copy of the final plate is in SB38]

[Ink calligraphic drawing (96 × 98 mm) by Zillah Brake featuring Adam and Eve and two angels beneath a stylised apple bough, used for the bookplate *This fruit of the tree of knowledge ...*. 205 × 135 mm. With ink notes to block-maker at the foot. Pencil number '220' and stamp of SP on verso]

[Ink drawing (85 × 92 mm) of a closed book with a lily(?) lying on top, used for *Ex libris Azie Fullerton*. 175 × 190 mm. Mounted on card, with cellophane covering and pencil notes to block-maker on a pasted-on slip. Pencil name of SP and number 'B.L. 240' on verso]

[A series of boxes, many empty, for bookplates, as follows:]

*If this should roam please send it home ...* [Bookplate. Woodstock, [ca. 1940]. 100 × 70 mm. Reduced wood-engraving (63 × 51 mm) of fireside with logs and slippers by Gwenda Morgan. Type: Felicity. Empty pale yellow box (120 × 80 × 8 mm) with one bookplate pasted to the lid, and label in Gill Sans on bottom reading 'The Samson Press, Woodstock | 24 Bookplates by Gwenda Morgan']

*Aspice pierrot pendu ... Ex libris.* [Bookplate. Woodstock, [1950s?]. 100 × 70 mm. Drawing (40 × 51 mm) of hanged Pierrot by Ian MacNab. Type: Perpetua. Pale yellow box (120 × 80 × 8 mm) containing 24 copies of the plate and with another pasted to the lid. Label in Gill Sans on bottom reading 'The Samson Press, Woodstock | 24 Bookplates, drawing by Iain Macnab'. Two copies, one with manuscript note by JMS reading 'Designed & set at | The Samson Press. | Printed by R. & R. Clark Ltd. | Edinburgh.', the other with the pencil price '2/-' and containing only 22 copies of the bookplate]

Matthew Prior. *Now some in ancient books delight ...* [Bookplate. Woodstock, [1950s?]. 100 × 70 mm. Type: Old English. Empty pale yellow box (120 × 80 × 8 mm) with a copy of the bookplate pasted to the lid. Label in Gill Sans on bottom reading '24 Bookplates designed at | The Samson Press, Woodstock']

*This book belongs to me.* [Bookplate. Woodstock, [1938]. 100 × 70 mm. Wood-engraving (71 × 53 mm) of dragon clasping book by Elmslie Owen (see W4). Type: Perpetua. Pale yellow box (120 × 80 × 8 mm) containing 24 copies of the plate, with another pasted to the lid. Label in Gill Sans on bottom reading 'The Samson Press, Woodstock | 24 Bookplates [or 'Book-plates'] by Elmslie Owen' (two variant settings). Two copies in boxes of different shades of yellow (of different dates): one has the ink note by JMS 'Designed & set at the | Samson Press & printed | by R. & R. Clark Ltd. | of Edinburgh.'



and pencil price '1/6' and contains only 12 plates]

*This fruit of the tree of knowledge ...* [Bookplate. Woodstock, [1950s?]. 100 × 70 mm. Drawing (50 × 50 mm) of Adam and Eve beneath a stylised apple bough by Zillah Brake. Type: Felicity. Empty pale yellow box (120 × 80 × 8 mm) with a copy of the bookplate pasted to the lid. Label in Gill Sans on bottom reading 'The Samson Press, Woodstock | 24 Book-plates by Zillah Brake'. 12 copies]

*This fruit of the tree of knowledge ...* [Bookplate. Woodstock, [1950s?]. 100 × 70 mm. Drawing (50 × 50 mm) of Adam and Eve beneath a stylised apple bough by Zillah Brake. Type: Felicity. Empty pale yellow box (120 × 80 × 8 mm) with a copy of the bookplate pasted to the lid. Label in Gill Sans on bottom reading '24 Book-plates. The Samson Press | Woodstock, Oxford'. Five copies]

*A sleeping kitten on the page, puts the reader in a rage ...* [Bookplate. Woodstock, [ca. 1940?]. 100 × 70 mm. Drawing (63 × 51 mm) of cat asleep on book by Rupert Lee. Type: Gill Sans. Empty pale yellow box (120 × 80 × 8 mm) with a copy of the bookplate pasted to the lid. Label in Gill Sans on bottom reading 'The Samson Press, Woodstock | 24 Book-plates by Rupert Lee'. 18 copies]

[Four empty pale yellow boxes (120 × 80 × 8 mm)]

[Buff envelope marked '[first three words crossed out] Cohen Book Plates | Bookplates' containing:]

*Ex libris Edward W. Joseph.* [Bookplate. [Woodstock, 1946]. 95 × 70 mm. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Perpetua. J. B. Green hand-made paper. See SB46. Two copies]

*Ex libris Azie Fullerton.* [Bookplate. [Woodstock, 1940 or 1941]. 100 × 70 mm. Drawing (49 × 52 mm) of closed book with a lily(?) on the top (unidentified). Type: Perpetua. J. B. Green(?) hand-made paper. Six copies]

*Patricia Cohen.* [Bookplate. [Woodstock, 1937, repr. ca. 1940?]. 70 × 60 mm. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Perpetua. J. B. Green(?) hand-made paper. Six copies]

*This beuk is mine and if ye steal it away ...* [Bookplate. [Woodstock, 1938]. 100 × 70 mm. Calligraphic design (85 × 48 mm) by JMS(?). Two copies]

*Ex libris Georg Salter.* [Bookplate. [1930s?]. 20 × 22 mm. Within an oval border. A poor image of a book-ticket set in a modern face type, and quite possibly not printed at the SP. 10 copies on sticky-backed paper of various colours, in a white envelope with another copy attached to the front]

*This book is from the bequest of Julie Wagner 1952 ...* [Bookplate. [Woodstock, 1952]. 100 × 70 mm. Type: Perpetua and Felicity. J. B. Green hand-made paper. With a Bauer Bernhardt ornament. 11 copies in a 'clear face' envelope]

**Box 34** '(1) Calendars | (2) Blotters' [for a note on blotters see the circular for 1958]

[Blotter. Woodstock, [1948?]. 230 × 285 mm. Ff. [1–8]. Blue blotting paper. Spiral bound in hand made (J. B. Green?) paper wrappers. Upper wrapper printed on the recto in blue with a linocut (195 × 247 mm) of a sailor saying farewell to his sweetheart by Iain Macnab; and on the verso in black in Perpetua 'Cover-design by Iain Macnab | Printed by hand at The Samson Press, Woodstock']

[Blotter. Woodstock, [1948?]. 150 × 235 mm. Ff. [1–8]. Pale pink blotting paper. Sewn into hand-made (J. B. Green?) paper wrappers. Upper wrapper printed on the recto in grey with a drawing (101 × 182 mm) of three running horses by Erna Pinner. Lower wrapper printed on the verso in grey in Gill Sans 'Printed by hand at The Samson Press | Woodstock. Drawing by Erna Pinner']

[Blotter. Woodstock, [1948?]. 225 × 145 mm. Ff. [1–8]. Pale pink blotting paper. Spiral bound in hand made paper (J. B. Green?) wrappers. Upper wrapper printed on the recto in red with a reverse design (225 × 147 mm) of animals by Erna Pinner (cf. Z87); and on the verso in black in Perpetua 'Cover-design by Erna Pinner | Printed by hand at The Samson Press, Woodstock']

*Calendar* [1938]. [Calendar. [Woodstock, 1937]. 230 × 125 mm. Two-colour linocut(?) (102 × 82 mm) of a cat by Stanislaus Brien. Black and orange. A sheet of card, printed with the illustration, and with a loop of orange ribbon threaded through the head; with a commercially printed calendar (70 × 110 mm; ff. [1–12]) attached at the foot. Pencil price '9d' on verso]

*October 1936*. [Calendar. [Woodstock?, 1937?]. 245 × 125 mm. Two-colour linocut(?) (102 × 82 mm) of a cat by Stanislaus Brien. Type: Goudy Modern. Black and orange. A sheet of card, printed with the illustration, and with a single-leaf calendar for October 1936, printed at SP in Warlingham (or at Woodstock from Goudy Modern type, which survived in a small quantity), pasted on at the foot. Pencil note 'Design for calendar by | Stanislaus Brien | 1/-' on verso. Probably a mock-up for the foregoing item]

*Calendar* [1938]. [Calendar. [Woodstock, 1937]. 230 × 125 mm. Wood-engraving (95 × 83 mm) of church, house and barn by Gwenda Morgan. A sheet of card, with the wood-engraving pasted on and a loop of white ribbon threaded through the head; with a commercially printed calendar (70 × 110 mm; ff. [1–12]) attached at the foot. Two copies. Pencil price '9d' on verso of both]

*November 1936*. [Calendar. [Woodstock?, 1937?]. 240 × 125 mm. Wood-engraving (95 × 83 mm) of church, house and barn by Gwenda Morgan. Type: Goudy Modern. A sheet of card, with the wood-engraving, and a single-leaf calendar for October 1936, printed at SP in Warlingham (or at Woodstock from Goudy Modern type, which survived in a small quantity), pasted on. Pencil note 'Design for Calendar | by Gwenda Morgan | 1/-' on verso. Probably a mock-up for the foregoing item]

*Calendar* [1938]. [Calendar. [Woodstock, 1937]. 300 × 175 mm. Wood-engraving (185 × 117 mm) of waterbird (teal?) by Elmslie Owen. A sheet of card, with the wood-engraving pasted on and a loop of white ribbon threaded through the head; with a commercially printed calendar (70 × 110 mm; ff. [1–12]) attached at the foot. Pencil price '1/-' on verso]

*April 1936*. [Calendar. [Woodstock?, 1937?]. 300 × 175 mm. Wood-engraving (185 × 117 mm) of waterbird (teal?) by Elmslie Owen. Type: Goudy Modern. A sheet of card, with the wood-

engraving, and a single-leaf calendar for April 1936, printed at SP in Warlingham (or at Woodstock from Goudy Modern type, which survived in a small quantity), pasted on. Pencil note 'Design for calendar | by Elmslie Owen | 1/3' on verso. Probably a mock-up for the foregoing item]

*Calendar* [1938]. [Calendar. [Woodstock, 1937]. 255 × 180 mm. Drawing (148 × 134 mm) of the head of a dog 'Go-Lu' signed 'K.C.' by Katharine Cameron. A sheet of card, printed with the illustration (possibly elsewhere by lithography), and with a loop of white ribbon threaded through the head; with a commercially printed calendar (70 × 110 mm; ff. [1–12]) attached at the foot. Pencil price '9d' on verso]

[Calendar. [Woodstock, 1937]. 255 × 180 mm. Drawing (93 × 102 mm) of 'Courtyard, Marlborough Arms Hotel | Woodstock' signed 'VALDA VAUGHAN – 1937'. A sheet of card, printed with the illustration and with a loop of pink ribbon threaded through the head. No calendar attached. See also Box 4]

[Calendar 1938. Woodstock, [1937]. 255 × 190 mm. Ff. [1–6]. Type: Goudy Modern. Six drawings of animals (toucans 137 × 170 mm, rhino 120 × 130 mm, giraffe 160 × 115 mm, spotty cat 163 × 98 mm, bear 89 × 140, and wolf 89 × 171) all signed by 'Stanislaus Brien' (dimensions exclude signatus). Type: Goudy Modern and Gill Sans. Smooth cream paper (resembling Japanese Vellum). Bound with two metal rings, with a red silk cord for hanging. Imprint at the foot of f. [6]. The type is a survival from before the fire of 1936]

*Calendar for 1947*. [Calendar. Woodstock, [1946]. 125 × 95 mm. Pp. [1–16]. Contents: Pp. [1] title-page; [2] blank; [3–14] text, each month on one page, with an illustration; [15] '[wood-engraving by Morgan] | Printed by hand at the Samson Press | Woodstock, Oxford | Decorations by | Alison McKenzie, Gwenda Morgan | Elmslie Owen and Erna Pinner'; [16] blank. Has the following illustrations: title-page, drawing of bee (16 × 19 mm) by Gwenda Morgan; January, circular wood-engraving (34 × 34 mm) of star shedding light by Gwenda Morgan (a survival from before the fire); February, drawing (36 × 29 mm) of seal by Pinner; March, drawing (40 × 45 mm) of chick and snail by Erna Pinner; April, drawing (35 × 54 mm) of two rabbits by Pinner; May, drawing (40 × 63 mm) of two fauns by Pinner; June, drawing (53 × 52 mm) of fluffy cat by Pinner; July, drawing (46 × 42 mm) of dog (scottie?) by Pinner; August, drawing (31 × 51 mm) of Noke Church by McKenzie; September, drawing (27 × 67 mm) of mouse by Pinner; October, drawing (29 × 58 mm) of three geese by Pinner; November, drawing (59 × 65 mm) of lion jumping through V by Pinner; December, drawing (38 × 32 mm) of owl by JMS(?); colophon, wood-engraving (14 × 25 mm) of running rabbit by Morgan (reproduced from item A13). Type: Goudy Modern, Perpetua and Felicity. Wove unwatermarked paper. An unfolded sheet, printed on the recto only with all sixteen pages; suggesting that the book was all set up in one form, for printing by 'work and turn', to produce two complete sets from each sheet. Possibly a proof, as the image for November is printed upside-down. A complete copy may be found in SB46, with card wrappers]

Arnold and Foster. *The 1938 calendar of Arnold & Foster Limited ...* [Calendar. Printed for Arnold and Foster, London, [1937]. 355 × 290 mm. Single-sheet. 18 scraperboard (wood-engraved?) vignettes by 'Battersby' (showing the processes of paper-making and related subjects) around the border. Type: Albertus. Red and black. Mounted on card, with a card hanger attached top centre to the verso. Not printed at the SP. The main title etc. runs around the border, and is printed from hand-lettering (probably by Battersby)]

**Box 35** 'Books: | Warlingham'

D.G. Bunting. *Pictures by Gwenda Morgan & Rhymes by D.G. Bunting*. Warlingham, May 1936. [230 × 170 mm. Imperial 8° (trimmed). [1–5<sup>4</sup>]. P. [1–40]. Pp. [1–2] pastedown, blank; [3–8] blank; [9] '[beside a wood-engraving of a tree] PICTURES | by Gwenda Morgan | & RHYMES | by D. G. Bunting | The Samson | Press. 1936'; [10–31] text of the 22 nursery rhymes; [32] 'Two hundred copies of this book have been | printed by hand at the Samson Press, Stuart's | Hill Cottage, Warlingham, Surrey, by J. M. | Shelmerdine and Flora Grierson, in | May 1936. This is number [numbered in ink by JMS] | [wood-engraving of a running child]'; [33–38] blank; [39–40] pastedown, blank, with a spare cover label attached. Illustration: 34 wood-engravings by Gwenda Morgan (one repeated on the cover label). Type: Goudy Modern. White J. B. Green hand-made wove paper. Full yellow cloth with a printed cover label (50 × 50 mm) printed in black: '[wood-engraving of running rabbit] | PICTURES | AND RHYMES'. Transparent plast dust-jacket. 200 copies (of which only a few survive). With pencil price '7/6' and later ink manuscript note by JMS describing the history of the book]

Vita Sackville-West. *Sissinghurst*. Warlingham, July 1933. [230 × 170 mm. Imperial 8° (trimmed). [1<sup>8</sup>]. Pp. [i-iv], [1] 2–5 [6–12]. Pp. [i-ii] pastedown, blank; [iii-iv] blank; [1] 'SISSINGHURST | by V. Sackville-West'; 2–5 text, printed in black, with capital and dropped-head title in red on p. 2, and signed 'V. Sackville-West.' in black ink on p. 5; [6] 'This poem is here reprinted by J. M. Shelmerdine | & Flora Grierson at the Samson Press, Stuart's Hill | Cottage, Warlingham, Surrey, in July 1933. It was | first published by the Hogarth Press in 1931. | 500 copies have now been printed, Nos. 30–500 | being for sale. This is No. [numbered in black ink]'; [7–10] blank; [11–12] pastedown, blank. Type: Goudy Modern. White J. B. Green Antique laid paper. Pale brown limp cloth, upper cover printed in red: 'SISSINGHURST'. Transparent plastic dust-jacket. 500 copies. Copy no. 178]

Daniel George. *Roughage*. Warlingham, June 1935. [205 × 150 mm. Medium(?) 8°. [1–4<sup>4</sup>]. Pp. [1–32]. Pp. [1–2] pastedown, blank; [3–8] blank; [9] 'Roughage | by Daniel George | Author of Tomorrow will | be different, Lunch, Holi- | day. In collaboration with | C. C. : A National Gallery, | The English in love. | 150 copies only have been | printed by hand at War- | lingham, Surrey, in June | 1935 | The Samson Press'; [10–28] text of the 10 poems; [29–30] blank; [31–32] pastedown, blank. Type: Goudy Modern. White J. B. Green Antique laid paper. Pale brown card wrappers, printed in brown with sections of the text, and titled in black: 'Roughage'. 150 copies]

*The Samson Press: Summer 1935 ...* [Prospectus for *Roughage* and *Jonah in the whale*. Warlingham, [1935]. 221 × 140 mm. [1] leaf. Type: Goudy modern. Heavy J. B. Green(?) hand made paper. Lists *Roughage* at 'a paltry three-and-six' and *Jonah ...* at five shillings. Two copies. PWN also has one]

*Nicht at Eenie ...* Warlingham, August 1932. [235 × 170 mm. Imperial 8° (trimmed). [1–7<sup>4</sup>]. Pp. [i-viii], [1] 2–37 [38–48]. Pp. [i-ii] pastedown, blank; [iii-viii] blank; [1] 'NICHT AT EENIE | the Bairns' Parnassus | with wood-engravings | BY IAIN MACNAB | [wood-engraving (71 × 102 mm)] | Samson Press : 1932'; 2–35 text of the 66 verses, with wood-engraved vignettes by Macnab, and a few musical settings; 36–37 glossary ; [38] nine-line note, beginning '[paragraph] ACKNOWLEDGEMENTS AND THANKS | to the numerous people who have sent us rhymes ...' followed by the colophon '[paragraph] The book was printed by J. M. Shelmerdine and | F. Grierson at the Samson Press, Stuart's Hill Cottage | Warlingham, Surrey, and finished in August 1932. | The illustrations were printed from wood-engrav- | ings by Iain Macnab, & the tunes from line-blocks | designed by J. M. Shelmerdine, who is also responsible |

for the composition & press-work. The type is Goudy | Modern. 170 copies were printed, numbers 1 to 150 | being for sale and the rest for presentation. This is | Number [numbered in blue ink]'; [39–46] blank; [47–48] pastedown, blank. Illustrations: 29 wood-engravings by Iain Macnab (11 repeated once, one repeated twice). Type: Goudy Modern. White J. B. Green Antique laid paper. Full green cloth. Printed spine label: 'NICHT AT EENIE'. 170 copies. This copy lacks the spine label and has a later ink manuscript note by JMS reading 'First attempt at an illustrated book. 1932. The press-work is not very good! We made the mistake of allowing the artist to make any pictures he fancied, in any size that amused him. Only the title-page was fully planned in advance']

Robert Burns. *Tam O'Shanter ...* Warlingham, December 1934. [225 × 150 mm. Imperial 8° (trimmed). [1–4<sup>4</sup>]. Pp. [i–ix], 1–13 [14–23]. Pp. [i–ii] pastedown, blank; [iii–viii] blank; [ix] 'TAM O' SHANTER | A Tale by Robert Burns | with Wood-engravings | by Iain Macnab printed | at The Samson Press | 'Of Brownys and of Bogilis full | 'is this Buke.' Gawin Douglas'; 1–13 text of the poem with wood-engraved head-pieces on each page by Macnab; [14] 'This book was printed by J. M. Shelmerdine & | Flora Grierson at The Samson Press, Stuart's | Hill Cottage, Warlingham, Surrey, and finish- | ed in December 1934. The illustrations were | printed direct from wood-engravings by Iain | Macnab, & the binding from a lino-cut by the | same artists. The typography & press-work are | by J.M. Shelmerdine. The type is Goudy Mod- | ern & the paper was specially made by Messrs. | Barcham Green. 250 copies were printed by | hand, numbers 1 to 230 being for sale and the | rest for presentation. | This is Number [numbered in black ink]'; [15–21] blank; [22–23] pastedown, blank, with a spare spine label attached. Illustrations: 13 wood-engravings by Iain Macnab (each 52 × 77 mm). Type: Goudy Modern. White J. B. Green wove paper (a special making for the SP. Quarter black cloth, the boards covered with green paper printed in black with a linocut pattern by Macnab. Printed spine label: 'TAM O' SHANTER'. Transparent plastic dust-jacket. 250 copies]

**Box 36** ‘Books | ‘The Christ-child’’

P.C. Boutens. *The Christ-child ...* Woodstock, April 1938. [230 × 165 mm. Imperial 8° (trimmed). [1<sup>8</sup>]. P. [1–16]. Pp. [1–2] pastedown, blank; [3–4] blank; [5] ‘[THE CHRIST-CHILD | A Poem : translated from the | Dutch of P. C. Boutens | BY H. J. C. GRIERSON | with wood-engravings by | [star] Tom Chadwick [star] | [circular vignette (41 × 41 mm)] | THE SAMSON PRESS : 1938 | WOODSTOCK : OXFORD’; [6] blank; [7–11] text of the poem, with wood-engraved vignettes by Chadwick; [12] ‘*This book was printed by hand at the Samson Press, | Woodstock, near Oxford, in April 1938, in an edit- | ion of 150 numbered copies on hand-made paper | and two on vellum. Typography and printing are by J. M. Shelmerdine. | This is number [numbered in ink]’; [13–14] blank; [15–16] pastedown, blank. Illustration: Five wood-engravings (two vignettes, two large head-pieces and one capital) by Tom Chadwick (killed in the war). Type: Perpetua and Felicity. White J. B. Green hand-made wove paper (a special making for the SP). Full limp turquoise cloth, blocked in gold on the front cover: ‘THE | CHRIST-CHILD’. Transparent plastic dust-jacket. 11 pristine copies, all unnumbered]*

[Another copy (unnumbered), with ink-stains on jacket and pencil plan of margins (for another book on the same size of paper?), with measurements in ems, on pp. [14–15]]

[19 unused sets of leaves [1<sub>3,6</sub>], with holes left by press-points, suggesting that the book was, in fact, printed two leaves at a time on quarter sheets. Some are slightly imperfect and/or badly-folded]

[17 unused sets of leaves [1<sub>4,5</sub>], with holes left by press-points. Some slightly imperfect, with poorly-inked, or over-inked wood-engravings. One set is folded back-to-front]

[A mock-up of the book, with all the text pasted-in, but the wood-engravings only sketched in watercolour or pencil. With a draft of the colophon in manuscript by JMS. Pp. [1–8]. Unbound. Also bears a few pencil notes and calculations by JMS]

[Two sets of parchment sheets (250 × 180 mm), one pp. [1–12] and one pp. [1–8] (irregular-sized pages). Were these the two copies mentioned in the colophon?]

[One set of parchment sheets (230 × 165 mm), cut into single leaves and with pin-holes in the corners. With a separate parchment label, with manuscript caption ‘Pages from The Christ-Child, hand-printed by J.M. Shelmerdine | at The Samson Press, Woodstock, on lambskin vellum. | 150 numbered copies on hand-made paper will be published in June at 5/- a copy’. Used for a window-display at the SP, or at an exhibition(?)]

[White envelope, now empty, marked in pencil ‘Vellum | Proofs’]

*The Christ-child ...* [Prospectus. Woodstock, 1938. 225 × 160 mm. [1] leaf. Type: Perpetua and Felicity. Printed on the same paper as the book. The type and wood-engraving of the title-page, reprinted with extra text in the lower right-hand corner: ‘[star] 150 copies only will be | published early in June -- | Price FIVE Shillings. To | secure your copy, please | send cash with order. [star]’. With a general advertisement for the SP on the verso. Two copies on slightly imperfect paper]

**Box 37** ‘misc.’

[Buff cardboard folder marked with various titles in pencil by JMS (‘Writings’, ‘PROOF’, ‘from Spicer’, ‘Not for sale’ and ‘SAMPLES’), all scored through except ‘Small but necessary lists | & circulars’. Contains:]

Oxford University Press. *List of Monotype jobbing founts and some new founder’s founts ...* [Oxford: Printed by John Johnson at the University Press, October 1937. 345 × 215 mm. [1<sup>24</sup>]. Pp. [1–2] 3–47 [48]. Pp. [1] title-leaf; [2] alphabetical list of founts; 3–47 type specimens; [48] blank. Type: display in Centaur. Machine-made wove paper. Sewn. With some pencil notes (not by JMS?) and excisions. Presumably used by JMS when she worked at OUP]

Oxford University Press. *List of Monotype founts and tables of special sorts ...* [Oxford: Printed by John Johnson at the University Press, 1 January 1938. 345 × 215 mm. [1<sup>28</sup>]. Pp. [1–4] 5–55 [56]. Pp. [1] title-leaf; [2] blank; [3] alphabetical index of founts; [4] blank; 5–55 type and ornament specimens; [56] blank. Type: display in Centaur. Machine-made wove paper. Sewn. This copy interleaved with blanks (perhaps all were). Presumably used by JMS when she worked at OUP]

[Blank book of handmade paper. [Woodstock?, ca. 1940?]. 215 × 135 mm. Medium(?) 8°. [1<sup>8</sup>(–1<sub>1</sub>) 2–3<sup>8</sup> 4<sup>8</sup>(–4<sub>8</sub>)]. Pp. [1–60]. Pale blue Arthur Milbourn hand made paper. Quarter blue cloth, the boards covered with blue patterned paper (printed from a repeat pattern of Monotype ornaments, probably not at SP). With one manuscript poem (‘To night’ by Shelley) written by FG on pp. [5–6]. Pencil price ‘6/-’ upside-down on p. [60]. One of the blank books sold by SP(?). If so, it was probably manufactured elsewhere]

[Notebook (225 × 175) containing eight and a half leaves of pencil manuscript of a story (novella?) by JMS concerning ‘Flood Street’ and written with a Joycean lack of inverted commas. [ca. 1940?]. A gritty tale of hardship among the poor. Continued in the following]

[Buff envelope (from Spicers Ltd addresses to the SP and postmarked 17 June 1957) containing 53 leaves, 48 bearing a continuation of the story in the foregoing, in much the same vein. Incomplete and unpublished]

[Typescript list of ‘WOODSTOCK CHIMES’, one for each day of the week, on a blank postcard (140 × 90 mm)]

[Half-tone monochrome reproduction of a photograph of a cocker spaniel, possibly Trasy (145 × 225 mm)]

[Colour reproduction of a crudely-painted floor-tile (Dutch?), once part of a greetings card (130 × 130 mm)]

*With best wishes for Christmas and the New Year.* [Christmas greeting. [Woodstock?, ca. 1945?]. 85 × 80 mm. Pp. [1–4]. Two-colour drawing (70 × 70 mm) of a Dachshund unwrapping a present by Janet and Anne Graham Johnstone. Type: Perpetua and Gill Sans. Black and pale olive. Colophon on p. [4] reads: ‘Designed by Janet and Anne Grahame Johnstone | for the Gordon Fraser Gallery, Bedford | PRINTED IN ENGLAND | GF 1329 | 1A’. Inscribed in ink ‘to you both | May Marlborough’. Possibly printed by SP (if not, a curious coincidence in the use of type)]

*Exact words of an old Cornish signboard, Roger Giles, surgin, parish clark ...* [Single sheet. Cambourne: G. K. Eddy, [ca. 1945?]. 140 × 85 mm. Probably kept by JMS and FG because the text appealed to them]

[Pale blue-grey envelope addressed to MLT at the John Johnson Collection and postmarked Tunbridge Wells, 23 November 1970, containing:]

[A blank bifolium of pale blue-grey letter paper, protecting:]

*Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. [Woodstock, 1950s?]. 115 × 90. [1] leaf. Wood-engraving (32 × 40 mm) of trees bending in gale by Iain Macnab. Type: Perpetua]

*Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. [Woodstock, 1950s?]. 115 × 90. [1] leaf. Wood-engraving (31 × 38 mm) of trees and river by Iain Macnab. Type: Perpetua]

[Monochrome photograph of a flower (out of focus) in a folding card mount, titled on the verso: 'An Enlargement by:- | WILL. R. ROSE, LTD., | ... | OXFORD.' Possibly by JMS]

[Buff envelope marked 'March of Woodstock' in pencil by JMS containing:]

[Typescripts of two talks by JMS addressed to 'Methodist Ladies' on the structure and activities of the County Council. [1950s?]. With some pencil and ink corrections. JMS became a County Councillor in 1953 and remained so until at least 1966]

[Ink manuscript of 'A Nonsense for Trasy | on her first half-birthday | Toady's the day, | There's a license to pay!'. [1950s?]. 210 × 85 mm. A poem, addressed to a cocker spaniel on the day she was due to be licenced, probably by JMS]

[Typescript in red and black of 'ACROSTICAL APPRECIATION'. Dated 'Boxing day, 1956'. 130 × 205 mm. With a few ink manuscript corrections. A poem, probably by JMS, but said to be from 'Your friends Joan and Flora', thanking friends for the gift of a cactus. The acrostic spells 'GEOFFREY AND CHARITY']

National Portrait Gallery. *King Henry VI ...* [Postcard. Bradford: Printed by B. Matthews (Photo Printers), [1950s?]. 135 × 90 mm. Monochrome half-tone reproduction of a painting of Henry VI. Type: Cable, Modern etc. With a brief biography of Henry printed on the verso]

[Newspaper cutting. Unidentified source, [1950s?]. The end of a report by Martin Armstrong on 'the first of six Home Service talks' by Sir Hugh Casson, in which he talked to Oxfordshire residents, including 'A lady living in Woodstock, member of a local planning society' who 'gave a pungently expressed account of how they are working to get rid of the Eiffel towers and cats'-craddles of wires, as she called them, of the overhead electric supply'. This sound very like JMS]

[9 empty buff or white envelopes, presumably removed from other boxes, marked in blue or black pencil by JMS, respectively: 'Winter & | Christmas', 'Two-colour drawings | Ailsa Craig | Alison Williams | [scored through 'Alison McKenzie] | Pat Russell', 'Flower-drawing |



Various', 'Small drawings | for postcards | Various artists', 'Illustrations to poems | etc | [two further lines scored through]', 'Small Animal Drawings | Erna Pinner', 'Oddments | unspecified', 'Old Relics' and 'Unfinished | Sketches']

[Blank bifolium of cheap paper marked in pencil '2 Designs']

**Box 38** 'Brien 1 – Craig 64' [Contains 12 fascicles as follows:]

'Stanislaus Brien 1–7' [containing:]

- 1 *Happy hunting!* [Christmas greeting. Christmas through the ages 1: Prehistoric. Woodstock, [1937]. 145 x 195 mm. Pp. [1–4]. Linocut (92 x 176 mm) of mammoth by Stanislaus Brien. Type: Gill Sans. Pink and black. J.B. Green(?) paper. Text: 'Feasts may differ but friendship shall remain ...'. See X3. Priced at 9d.]
  - 2 Dorothy L. Sayers. *Carol ... illustrated with a linocut by Stanislaus Brien ...* [Christmas greeting. [Christmas through the ages 3]. [Warlingham], 1936. 195 x 145 mm. Pp. [1–4]. Two-colour linocut (126 x 108) of nativity by Stanislaus Brien on p. [2]. Type: Weiss Initials and Goudy Modern. Pale brown, dark green and black. J.B. Green paper. Text: 'THE OX SAID TO THE ASS ...'. A variant without the imprint. Later reprinted at Woodstock as *A Christmas carol* with a recut version of the linocut. Priced at 8d.]
  - 3 Dorothy L. Sayers. *A Christmas carol*. [Christmas greeting. Woodstock, [1937, repr. 1938?]. 195 x 140 mm. Pp. [1–4]. Linocut (125 x 106 mm) of nativity by S. Brien. Type: Perpetua, Felicity and Gill Sans. Printed in black. J.B. Green paper. Card wrappers, sewn with red thread. Text: 'The ox said to the ass ...'. Priced at 9d.]
  - 4 *Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1957]. 155 x 125 mm. Pp. [1–4]. Linocut (127 x 107 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Printed on pale orange card. The text is said to be from the 'COVENTRY MIRACLE PLAY']
  - 5 *Neither in halls nor yet in bowers ...* [Christmas greeting. Woodstock, [1961]. 115 x 90 mm. Pp. [1–4]. Drawing 'After a lino-cut' (75 x 64 mm) of nativity by Stanislaus Brien. Type: Perpetua and Felicity. Dark blue and black. The image is a reduced copy of that used for the foregoing. The text is said to come from the '*Coventry Miracle Play*'. From 23 Vanbrugh Close, Woodstock]
  - 6 [Proof of linocut (145 x 89 mm) of hikers by Brien (main image only, excluding mountains). Printed in pale green on cheap paper]
  - 7 William Shakespeare. *The yearly course that brings this day about ...* [Christmas greeting. Christmas now 7. The hikers. Woodstock, [1939]. 190 x 145 mm. Pp. [1–4]. Two-colour linocut (155 x 120 mm) of hikers in mountains by Stanislaus Brien. Type: Gill Sans. Blue and green. J. B. Green paper. Text only on page [3]]
- 'Stanislaus Brien 8–18' [containing:]
- 8 [Pen and ink drawing (120 x 82 mm) of goose by Brien. With pencil annotations 'Samson Press, Woodstock | Reduce to 3 3/4 ins high' etc. Used for the following]
  - 9 *May all your geese be swans*. [Christmas greeting. Woodstock, [1956, repr. 1961?]. 140 x 95 mm. Pp. [1–4]. Drawing (95 x 64 mm) of a goose by Stanislaus Brien, plus a calligraphic image (16 x 24 mm) of a swan on page [3]. Type: Perpetua and Felicity. Black with a typographical border in pale brown. From 27 Beauchamp Place, London]
  - 10 [Pen and ink drawing (81 x 110 mm) of swimming duck by Brien. Used for the following]

- 11 *Happy days be yours ...* [Christmas greeting. Woodstock, [1957]. 105 x 125 mm. Pp. [1–4]. Drawing (82 x 109 mm) of swimming duck by Stanislaus Brien. Type: Felicity. There is an ATF ornament of bird on page [3]. Smudged with ink and marked with a pencil cross]
- 12 *Ducks and Englishmen thrive on the Thames.* [Postcard. Woodstock, [ca. 1958]. 115 x 150 mm. Drawing (82 x 109 mm) of swimming duck by Stanislaus Brien. Type: Perpetua, Monoline and Gill Sans]
- 13 *Happy days and many of them ...* [Christmas greeting. Woodstock, [1950s]. 100 x 125 mm. Pp. [1–4]. Sketch (77 x 115 mm) of bucking horse by Stanislaus Brien. Type: Felicity]
- 14 [Incomplete pen and ink drawing (122 x 190 mm) of two horsemen by Brien. Intended for a colour separation?]
- 15 [Pen and ink drawing (117 x 128 mm) of a rhinoceros by Brien. Signed by him in ink and marked in pencil 'Exact size'. Pencil annotations on verso]
- 16 [Pencil, pen and ink drawing (162 x 110 mm) of a giraffe by Brien. Signed by him in ink. Pencil annotations on verso. See Z93]
- 17 [Pen and ink drawing (165 x 99 mm) of a leopard (or other spotty cat) by Brien. Signed by him in ink. Pencil annotations including 'Exact size' on verso. See Z94]
- 18 [Pencil, pen and ink drawing (170 x 110 mm) of a cockerel in a wood by Brien. Signed by him and dated '1943' in ink. Pencil crop-lines]
- 'M. A. Carter 1–13' [containing:]
- 1 *John Milton. At whose sight all the stars ...* [Christmas greeting. Woodstock, [1948]. 120 x 135 mm. Pp. [1–4]. Wood-engraving (71 x 101 mm) of the nativity by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Price '9d.'. Also includes a verse by Robert Herrick, '*Dark and dull night ...*'. From John and Lucy Leeming]
- 2 *The Christmas rose, 'flowers of all hue ...* [Christmas greeting. Woodstock, [1958]. 115 x 80 mm. Pp. [1–4]. Wood-engraving (43 x 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. With an ATF ornament on page [3]. Text: 'All good wishes for Christmas ...'. A different setting of type was used in 1948 and 1950. From Rookwoods Farm, On-The-Holy-Brook, Oakridge, Glos.]
- 3 *The Christmas rose, 'flowers of all hue ...*'. [Christmas greeting. Woodstock, [1950]. 115 x 90 mm. Pp. [1–4]. Wood-engraving (43 x 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Text: 'A Christmas Greeting ...'. Priced at 9d. First printed in 1948; reprinted here from a new setting of type; reprinted in 1958]
- 4 *Amid the whiteness of the snow ...* [Christmas greeting. Woodstock, [1949]. 115 x 90 mm. Pp. [1–4]. Wood-engraving (46 x 57 mm) of snowdrops by M. A. Carter. Type: Perpetua and Felicity. The wood-engraving was later used for *Fanfare for spring*. From Mr and Mrs Charles Redman]

- 5 *Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1949?]. 110 x 80 mm. Pp. [1–4]. Wood-engraving (26 x 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. J.B. Green paper. Robin's breast hand-coloured. From Edward and Helen Burn]
- 6 *Man, be merry as bird on berry ...* [Christmas greeting. Woodstock, [1955]. 115 x 90 mm. Pp. [1–4]. Wood-engraving (26 x 37 mm) of a robin by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Robin's breast hand-coloured. This is a new setting of the card first printed in 1949. Priced at 6d.]
- 7 *With best wishes for Christmas and the new year from E. Dorothy Willis ...* [Christmas greeting/bookmark. Woodstock, [1950s]. 135 x 50 mm. [1] leaf. Wood-engraving (26 x 37 mm) of a robin by M. A. Carter. Type: Felicity. Robin's breast hand-coloured]
- 8 ''*Let us go now even unto Bethlehem.*'' [Christmas greeting. [Woodstock, ca. 1949]. 80 x 130 mm. Pp. [1–2] only of an unidentified card. Wood-engraving (55 x 115 mm) of shepherds in transit by M. A. Carter. Type: Gill Sans]
- 9 *To Bethlehem straight the enlightened shepherds ran.* [Christmas greeting. Woodstock, [1949]. 85 x 140 mm. Pp. [1–4]. Wood-engraving (55 x 115 mm) of shepherds in transit by M. A. Carter. Type: Perpetua and Felicity. Dark blue. From Lydia and John Lewis]
- 10 [Proof wood-engraving (52 x 121 mm) of Santa in sleigh in flight by Carter. On thin paper]
- 11 *Heads! [four stars] Here comes Christmas!* [Christmas greeting. Woodstock, [1957]. 70 x 145 mm. Pp. [1–4]. Wood-engraving (51 x 121 mm) of Santa in sleigh pulled by two reindeer by M. A. Carter. Type: Gill Sans italic and Felicity. Dark blue-grey. A version of 1951 has the title *Here comes Christmas! ...* From Denstoke, Old Headington]
- 12 *Christmas Greetings.* [Christmas greeting. [Woodstock, ca. 1950?]. 140 x 85 mm. Pp. [1–4]. Wood-engraving (100 x 37 mm) of Madonna and child by M. A. Carter. Type: Gill Sans. Pages [2–4] are blank]
- 13 *Winter jasmine.* [Christmas greeting. Woodstock, [1952?]. 140 x 95 mm. Pp. [1–4]. Wood-engraving (78 x 58 mm) of jasmine by M. A. Carter. Type: Felicity. Dark green and black, the wood-engraving hand-coloured in yellow. Text: '*Flowers, anew, returning seasons bring ...*'. Block survives (see W5). From the Vice Chancellor and Mrs C. R. Morris]
- 'M. A. Carter 14–21' [containing:]
- 14 *Gloria in altissimis deo, et in terra pax.* [Christmas greeting. Woodstock, [1952]. 145 x 85 mm. Pp. [1–4]. Wood-engraving (96 x 46 mm) of an angel playing the violin by M. A. Carter. Type: Perpetua and Felicity. Dark blue and black. From Mr and Mrs F. C. Lay]
- 15 ''*Gloria in excelsis deo*'' [Christmas greeting. Woodstock, [1950s?]. 145 x 90 mm. Pp. [1–4]. Wood-engraving (96 x 46 mm) of an angel playing the violin by M. A. Carter. Type:

Gill Sans. Incomplete (printed only on page [1])

- 16 *Arise, and take the young child ...* [Christmas greeting. Woodstock, [1956]. 120 x 140 mm. Pp. [1–4]. Wood-engraving (65 x 94 mm) of Joseph, Mary, Christ and donkey by M. A. Carter. Type: Perpetua and Felicity. Dark blue. Wood-engraving printed within a border of stars, broken by the caption. Also includes a verse by R. Zouche, ‘He who directs the sparrow’s tender flight ...’. From Walnut Tree House, Clent, Worcestershire]
- 17 John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954]. 125 x 145 mm. Pp. [1–4]. Wood-engraving (39 x 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue. From Mr and Mrs Stanley Parr Dixon]
- 18 *The angel of the Lord came down ...* [Christmas greeting. Woodstock, [1958]. 130 x 115 mm. Pp. [1–4]. Wood-engraving (83 x 70 mm) of angel with lute by M. A. Carter (‘*after a carved Angel / in the roof of a Norfolk church*’). Type: Old English and Felicity. Red and black. From Coniston, Bridge of Weir]
- 19 *Happy birthday to you.* [Birthday greeting. Woodstock, [ca. 1950]. 130 x 80 mm. Pp. [1–4]. Wood-engraving (48 x 55 mm) of gambolling lamb by M. A. Carter. Type: Felicity. Pale blue-green card]
- 20 *Easter greetings.* [Easter greeting. Woodstock, [ca. 1950]. 130 x 80 mm. Pp. [1–4]. Wood-engraving (48 x 55 mm) of gambolling lamb by M. A. Carter. Type: Felicity. Pale yellow card. Text: ‘*Happy days be yours / the whole year through ...*’]
- 21 *Happy birthday to you.* [Another impression of 19, printed on pale pink card]
- ‘Tom Chadwick 1–10’ [containing:]
- 1 Samuel Pepys. *Mr Pepys makes merry, thence we went to the Green Dragon ...* [Christmas greeting. Christmas through the ages 6. Warlingham, [1936]. 195 x 145 mm. Pp. [1–4]. Two-colour wood-engraving (93 x 99 mm) of drinkers by Tom Chadwick. Type: Caslon and Gill Sans (with one Weiss Initial). Black and red. J. B. Green(?) paper. The text is from Pepys’s ‘*DIARY, 16 January 1660*’. Priced at 8d.]
- 2 [Ink and wash drawing of two men playing oboes, a model for the wood-engraving used for item 3. 105 x 109 mm. A few pencil marks on verso]
- 3 William Congreve. *New year’s eve, the hautboys who playd to us last night ...* [Christmas greeting. Christmas through the ages 6. 17th century. Woodstock, [1937]. 195 x 145 mm. Pp. [1–4]. Two-colour wood-engraving (103 x 102 mm) of oboe-players dripping with icicles by Tom Chadwick. Type: Perpetua, Felicity and Gill Sans. Blue, red and black. J. B. Green paper. Text: ‘*WARMEST / GREETINGS / AND FESTIVE / GOOD WISHES ...*’. Priced 9d.]
- 4 [Proof two-colour wood-engraving (103 x 103 mm) of man threatening maiden with mistletoe. Used for Christmas through the ages 8. 116 x 111 mm. Printed in red and dark blue]

- 5[Printer's underlay(?) of wood-engraving (70 x 83 mm) of snowy village by Tom Chadwick, being a head-piece from *The Christ Child*, also used for item 7 below. See W15]
- 6[Proof of the same wood-engraving, printed in brown (overinked)]
- 7Miguel de Cervantes. *When God sends the dawn ...* [Christmas greeting. Woodstock, [1939]. 200 x 145 mm. Pp. [1–4]. Wood-engraving (69 x 82 mm) of dawn over a snowy landscape with village by Tom Chadwick. Type: Old English and Gill sans. J. B. Green(?) paper. Text: Tennyson's 'Rise happy morn ...'. The wood-engraving was originally made for *The Christ child*. From Mr and Mrs Stanley Henman]
- 8Miguel de Cervantes. *When God sends the dawn ...* [Christmas greeting. Woodstock, [ca. 1950]. 150 x 125 mm. Pp. [1–4]. Wood-engraving (69 x 82 mm) of dawn over a snowy landscape with village by Tom Chadwick. Type: Perpetua and Felicity. Text: Herrick's 'Dark and dull night ...'. A simplified version of the foregoing. From Joan and John Tench]
- 9*En songe, souhaid et pensee ...* [Christmas greeting. Woodstock, [1939]. 145 x 100 mm. Pp. [1–4]. Circular wood-engraving (41 x 41 mm) of hands greeting the Christchild by Tom Chadwick. Type: Perpetua and Gill Sans. J. B. Green(?) paper. From Kathleen Chesney. The wood-engraving originally appeared on the title-page of *The Christ-child* (1938)]
- 10[Printer's underlay(?) of wood-engraving (70 x 80 mm) of contemporary holy family by Tom Chadwick, being a head-piece from *The Christ Child*. See W14]
- 'Ailsa Craig 1–11' [containing:]
- 1[Pen and ink drawing (118 x 89 mm), in black and grey, of calligraphic Cock of the North signed 'A.C.' by Ailsa Craig. See Z98. With partial ink address on verso 'AILSA CRAIG | EASTLEIGH | BRIDGE OF']
- 2–3[Pen and ink drawings of the same image, colour separations for the block-maker. With pencil instructions at the foot of item 2]
- 4W. Austin. *Christmas eve, all this night shrill chanticler ...* [Christmas greeting. Woodstock, [1951]. 145 x 115 mm. Pp. [1–4]. Two-colour calligraphic drawing (120 x 90 mm) of the 'Cock of the North' signed 'A.C.' by Ailsa Craig. Type: Perpetua and Felicity. J. B. Green paper. Red and black]
- 5[Birthday greeting. Woodstock, [1950s]. 150 x 125 mm. Pp. [1–4]. Two-colour calligraphic drawing (120 x 90 mm) of the 'Cock of the North' signed 'A.C.' by Ailsa Craig. Type: Felicity. Red and black. Text: 'Birthday Greetings / and all good wishes ...']
- 6[Pen and ink drawing (109 x 102 mm), in black and grey, of calligraphic bucking horse signed 'A.C.' by Ailsa Craig. See Z97. With partial ink address on verso 'AILSA CRAIG | EASTLEIGH | BRIDGE OF A']
- 7–8[Pen and ink drawings of the same image, colour separations for the block-maker. With pencil instructions at the foot of item 7]

9–10[Pen and ink drawings of the same, on tracing paper, marked ‘Artist’s tracing I [II]’

11[Birthday greeting. Woodstock, [1953]. 150 x 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (108 x 101 mm) of a bucking horse by Ailsa Craig (see Z97). Type: Felicity. Grey and black. Text: ‘*Birthday Greetings / and all good wishes from*’. The same block was used in 1951 for *The merry colt makes the best horse ...*]

‘Ailsa Craig 12–20’ [containing:]

12[Pen and ink drawing (118 x 89 mm), in black and grey, of calligraphic prancing stag signed ‘A.C.’ by Ailsa Craig. See Z100. With partial ink address on verso ‘AILSA CRAIG | EASTLEIGH | BRIDGE OF’]

13[Pen and ink drawing of part of same image, with pencil notes about alignment of block]

14–5[Pen and ink drawings of the same image, colour separations for the block-maker. With pencil instructions at the foot of each item]

16*The rising of the sun, the running of the deer ...* [Christmas greeting. Woodstock, [1952]. 145 x 125 mm. Pp. [1–4]. Two-colour calligraphic drawing (122 x 87 mm) of stag by Ailsa Craig, signed ‘A.C.’ on background block. Type: Perpetua and Felicity. Blue and black. From 30 Regent Terrace, Edinburgh]

17[Pen, ink and pencil drawing (123 x 118 mm) of dancing sailors signed ‘A.C.’ by Ailsa Craig. With pencil annotation at foot ‘reduce to 4¼” along bottom measure & send 2 prints in | light blue on good paper, for artist to in 2nd colour’ etc.]

18[Print in pale blue of the foregoing, with the background added in black ink. With some annotations on the verso]

19[Drawing in blue and pale brown gouache(?) of the foregoing, being a colour-scheme(?) for the printer. With a tissue guard. Marked on the verso with the SP address, ‘The Sailor’s Hornpipe’ and the address ‘AILSA CRAIG | EASTLEIGH | BRIDGE OF ALLAN | STIRLINGSHIRE’. There is a separate slip of card with a block of pinking paint at one end and the ink note (by JMS?) ‘Substitute this | for the sand- | colour in the | drawing’]

20A *passage perillous makyth a port pleasant*. [Christmas greeting. Woodstock, [1952]. 155 x 125 mm. Pp. [1–4]. Two-colour drawing (113 x 108 mm) of two dancing sailors by Ailsa Craig. Type: Gill Sans italic, Perpetua and Felicity. Dark blue and pale orange-brown. From Alan and Angelica Harris]

‘Ailsa Craig 21–28’ [containing:]

21[Two-colour pen and ink drawing (130 x 96 mm) of Shakespeare with ‘Greetings in this | year of grace’ below, signed ‘A.C.’ by Ailsa Craig. With pencil instructions to the block-maker on the verso. See Z101]

22[Pen and ink drawing on tracing paper of part of the foregoing, a colour separation for the block-maker(?)]

23*Greetings in this year of grace*. [Greeting. Woodstock, [1953]. 150 x 120 mm. Pp. [1–4].

Two-colour calligraphy and drawing (130 x 96 mm) of Shakespeare signed 'A.C.' by Ailsa Craig. Type: Felicity. Red and black. From Countess Gardens, Henley-on-Thames]

- 24 Shakespeare. *Greetings, best wishes '– and the grace of heaven ...'*. [Christmas greeting. Woodstock, [1961?]. 125 x 100 mm. Pp. [1–4]. Two-colour calligraphic drawing (96 x 90 mm) of Shakespeare by Ailsa Craig (see Z101). Type: Perpetua and Felicity. Black and orange. There is an ATF ornament on page [3]. The same illustration was used for an earlier greeting with calligraphic text below and the artist's initials bottom left]
- 25 [Two-colour pen and ink drawing (153 x 111 mm) of camp highland dancers signed 'A.C.' by Ailsa Craig. With pencil instructions to the block-maker at the foot. See Z108]
- 26 [Bifolium of card marked in pencil 'Designs for outside & | inside of Bay Tree Card ...'. Contains calligraphic designs for front and inside of card *Good food, good wine, good love ...* (1953) in red and black, plus a partial tracing in green, with some pencil annotations. The bay tree device was also used on its own (see item 64)]
- 27 [Block-maker's proof of page [3] of *Good food ...* bearing the device and calligraphic greeting]
- 28 *Good food, good wine, good love ...* [Christmas greeting. Woodstock, [1953]. 130 x 100 mm. Pp. [1–4]. Two-colour calligraphic text (110 x 78 mm) by Ailsa Craig. Type: Gill sans on p. [4]. Red and black. From Sylvia Gray, Bay Tree Hotel, Burford. The text on page [3] is also printed from a calligraphic block (104 x 58 mm) (see Box 38). No annotations]
- 'Ailsa Craig 29–37' [containing:]
- 29 [Pen and ink drawing (123 x 123 mm) of zodiac by Ailsa Craig. With pencil instructions to block-maker at foot. See Z3]
- 30 [Drawing for second block of same image, similarly annotated]
- 31 *The zodiac, the ram, the bull ...* [Christmas greeting. Woodstock, [1954]. 220 x 145 mm. Pp. [1–4]. Two-colour drawing of zodiac (123 x 123 mm) by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black]
- 32 [Two-colour ink, gouache(?) and pencil drawing (115 x 83 mm) of chef signed 'A.C.' by Ailsa Craig. Marked 'Actual size' in pencil at the foot. See Z104]
- 33 *How happy were those days of old ...* [Christmas greeting. Woodstock, [1955]. 130 x 110 mm. Pp. [1–4]. Two-colour drawing (114 x 83 mm) of chef by Ailsa Craig (see Z104), with a calligraphic vignette (27 x 19 mm) of jester's head on page [3]. Type: Perpetua and Felicity. Pink and black. The text is said to be 'Anon. 1709']
- 34 [Two-colour ink drawing (103 x 129 mm) on tracing paper of calligraphic text beginning 'Welcome Yule ...' by Ailsa Craig. See Z102]
- 35–6 [Two ink and pencil drawings, colour separations for the foregoing. Marked in pencil 'I [II] Actual size', with some further annotations on the versos]



37 *Welcome Yule, thou merry man ...* [Christmas greeting. Woodstock, [1956]. 125 x 150 mm. Two-colour calligraphic text (94 x 128 mm) by Ailsa Craig (see Z102), with a vignette (20 x 13 mm) of a hanging lantern by Craig on page [3]. Type: Perpetua and Felicity. Black and brown. The text is said to be a '15th. century carol.' From Cartref, St Mawes]

'Ailsa Craig 38–47' [containing:]

38–9 [Two-colour drawings of a calligraphic cockerel signed 'A.C.' by Ailsa Craig. Used as colour separations. With annotations in pencil at the foot of each. See Z97]

40 [Ink tracing of the black elements of 38, apparently not used]

41 [Mock-up of card *Prosper your comings and goings*, consisting of a print of Craig's zodiac and bay tree vignette, with manuscript text. 178 x 153 mm]

42 [Proof on tracing paper of page [1] of *Prosper you well at every time and season*, with black and pink printed on conjugate leaves]

43 [Proof on tracing paper of the black elements of page [1] of *Prosper your comings and goings*]

44 *Prosper you well at every time and season*. [Christmas greeting. Woodstock, [1960?]. 180 x 150 mm. Pp. [1–4]. Two-colour drawing (123 x 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. Text: 'SIGNS OF THE ZODIAC | *The Ram, the Bull ...*']

45 [Two-colour ink and gouache(?) drawing (120 x 92 mm) of a spaniel with a bone in its mouth above the word 'Greetings', signed 'A.C.' by Ailsa Craig. Marked 'Actual size' in pencil bottom right. See Z75]

46 [Proof on tracing paper of part of the foregoing]

47 *Greetings*. [Christmas greeting. Woodstock, [1950s?]. 125 x 100 mm. Pp. [1–4]. Two-colour drawing (120 x 92 mm) of spaniel with bone signed 'A.C.' by Ailsa Craig (see Z75), plus a calligraphic vignette (20 x 15 mm) of a flower on page [3]. Type: Felicity. Brown and black. Text: '*Kind thoughts | and best wishes for Christmas | and the coming Year ...*']

'Ailsa Craig 48–60' [drawings for vignettes etc., mostly with small annotations on the versos. Containing:]

48 [Pen and ink calligraphic drawing (88 x 48 mm) of a parrot by Ailsa Craig. With pencil note 'Reduce to half | actual size']

49 [Pen and ink calligraphic drawing (31 x 35 mm) of a cat by Ailsa Craig. With pencil note 'Reduce to 2/3 present size ...']

50 [Pen and ink calligraphic drawing (31 x 35 mm) of a frog by Ailsa Craig. With pencil note 'Reduce by one third']

- 51[Pen and ink calligraphic drawing (41 x 21 mm) of jester's head by Ailsa Craig. With pencil note 'Reduce by one-third' and title 'CAP & BELLS']
- 52[Pen and ink calligraphic drawing (30 x 23 mm) of 'PANSY' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 53[Pen and ink calligraphic drawing (51 x 42 mm) of 'SHIP' riding waves by Ailsa Craig. With pencil note 'Reduce by one-third ...']
- 54[Pen and ink calligraphic drawing (44 x 19 mm) of 'PELICAN' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 55[Pen and ink calligraphic drawing (36 x 33 mm) of 'COCKATOO' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 56[Pen and ink calligraphic drawing (40 x 32 mm) of coiling 'ASP' by Ailsa Craig. With pencil note 'Reduce to | 2/3 actual size ...']
- 57[Pen and ink calligraphic drawing (30 x 35 mm) of 'SCROLL' and quill in ink-pot by Ailsa Craig. With pencil note 'Reduce by one-third']
- 58[Pen and ink calligraphic drawing (31 x 26 mm) of 'WINDMILL' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 59[Pen and ink calligraphic drawing (39 x 20 mm) of hanging 'LANTERN' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 60[Pen and ink calligraphic drawing (39 x 17 mm) of a 'CANDELABRA' by Ailsa Craig. With pencil note 'Reduce by one-third'. A second slip of paper bears a print of the finished block, with the pencil annotation 'What we require | is another block | exactly like this. | Original attached']
- 'Ailsa Craig 61–64' [drawings for vignettes etc., mostly with small annotations on the versos. Containing:]
- 61[Pen and ink calligraphic drawing (25 x 36 mm) of 'SWAN' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 62[Pen and ink calligraphic drawing (31 x 20 mm) of 'CACTUS' by Ailsa Craig. With pencil note 'Reduce to | 2/3 actual size']
- 63[Pen and ink calligraphic drawing (24 x 32 mm) of a 'TORTOISE' by Ailsa Craig. With pencil note 'Reduce by one-third']
- 64[Pen and ink calligraphic drawing (32 x 22 mm) of bay tree in a pot (untitled) by Ailsa Craig. With pencil note '... actual size'. Used for cards for the Bay Tree Hotel. Cf. item 26 above]

**Box 39** 'Mckenzie 1 – Macnab 76' [Contains 11 fascicles as follows:]

'Alison McKenzie 1–13' [containing:]

1[Ink drawing (64 x 64 mm) of stylised tailors and snail by Alison McKenzie. With pencil note 'Exact Size'. Used for *Four-and-twenty tailors ...*]

2[Ink drawing (65 x 63 mm) of mustard-pot on horseback by Alison McKenzie. With pencil note '... Exact Size'. Used for *I had a little nobby mare ...*]

3[Ink drawing (61 x 102 mm) of church by Alison McKenzie. With pencil arrow indicating size. Used for *I went to Noke ...*]

4[Ink drawing (128 x 103 mm) of two men against stylised background of houses, bridge and barge by Alison McKenzie. With pencil note 'Reduce to 2 inches'. Used for *There are men in the village of Erith ...*]

5A[Scraperboard drawing (35 x 114 mm), touched up with ink, of creepy-crawlies in a graveyard by Alison McKenzie. With ink note 'Exact size']

5B Robert Burns. *From witches, warlocks and wurricows ...* [Postcard. Woodstock, [1947?]. 90 x 140 mm. Scraperboard drawing (35 x 114 mm) of creepy-crawlies etc. in a graveyard by Alison McKenzie. Type: Gill Sans, Perpetua and Felicity]

6[Scraperboard drawing (58 x 41 mm), touched up with ink, of woman passing through door by Alison McKenzie. With ink note 'Exact size'. Used for *Victorians, Tudorians*]

7[Proof wood-engraving (50 x 78 mm) of sailors and a demure maiden by Alison McKenzie. Signed by McKenzie. In a paper mount. Used for *May Christmas joys attend you ...*]

8 *With best wishes for Christmas and the New Year ...* [Christmas greeting. [Woodstock, ca. 1950?]. 115 x 90. Pp. [1–8] (French-folded). Wood-engraving (72 x 49 mm) of flower in pot by Alison McKenzie. Type: Perpetua. Black with a red border on page [1]. Annotated in pencil (by JMS?) 'This was my own | private card | only a few | copies printed | for personal | use.']

9[Two-colour ink drawing (115 x 178 mm) in the woodcut style of ploughman at work by Alison McKenzie]

10 Ink drawing, separation for first colour of the foregoing, on tracing paper. Annotated in pencil 'KEY: Reduce to 6" along the bottom']

11 Ink drawing, separation for second colour of the foregoing, on tracing paper. Annotated in pencil 'Reduce on exactly same scale as Key ...']

12 *Spede the plow and bless the peple.* [Christmas greeting. Woodstock, [1951]. 140 x 190 mm. Pp. [1–4]. Two-colour drawing (99 x 153 mm) in the woodcut style of ploughman at work by Alison McKenzie. Type: Old English and Felicity. Brown and black. Text: 'Christmas Greetings | and good wishes | from'. From 6 Drumsheugh Place, Edinburgh]

13[Ink drawing (77 x 171 mm) in woodcut style of a medieval housewife at work by Alison

McKenzie. Annotated 'Reduce to 4½"' along bottom. Used for *Some respite to husbands* ... See Z127).

'Alison McKenzie 14–26' [containing:]

14[Ink drawing (90 x 77 mm) in grey, dark green and red of holly and mistletoe by Alison McKenzie. Mounted on a large piece of card]

15–6[Tracings of colour separations of the foregoing, annotated in pencil and ink with instructions to the block-maker]

17*Holly, highy-tighty-paradighty, clothed all in green* [Christmas greeting. Woodstock, [1953?]. 125 x 100 mm. Pp. [1–4]. Two-colour drawing (90 x 82 mm) of holly and mistletoe by Alison McKenzie. Type: Perpetua and Felicity. Grey, green and red (the last added by hand). From Lieut. General Sir Bennett and Lady Hance]

18[Ink drawing (159 x 153 mm) of Saints Francis and Benedict blessing a town, by Alison McKenzie. With pencil instructions to the block-maker at the foot]

19*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1960?]. 185 x 125 mm. Pp. [1–4]. Drawing (80 x 76 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Black with the drawing printed on a pale blue ground. This is a reduced-format edition of a card first printed in 1954]

20*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1960?]. 185 x 125 mm. Pp. [1–4]. Drawing (80 x 76 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Black with the drawing printed on a pale pink ground. A variant of the foregoing, with a pale pink ground. Stamped 'PROOF | ONLY' and with one letter added in ink (genuinely a proof?)]

21*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. [Woodstock, ca. 1960]. 185 x 125 mm. Pp. [1–4]. Drawing (80 x 76 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Black with the drawing printed on a pale yellow ground. A variant of the foregoing, with a pale yellow ground. Blank on the verso]

22*House-blessing, Saint Francis and Saint Benedight ...* [Christmas greeting. Woodstock, [1954]. 225 x 145 mm. Pp. [1–4]. Drawing (105 x 102 mm) of Saints blessing a town by Alison McKenzie. Type: Perpetua and Felicity. Red. Larger size of type, and illustration, than the foregoing. From David and Glorita Graham, *The Chimneys*, Paget, Bermuda]

23[Ink and gouache(?) drawing (151 x 132 mm) in grey and orange of a church and setting sun, the lower section attached with sellotape]

24–5[Ink tracings of the foregoing, colour separations, with pencil instructions to the block-maker]

26''*Ring, happy bells, across the snow.*'' [Christmas greeting. Woodstock, [1954]. 150 x 120 mm. Pp. [1–4]. Two-colour drawing (118 x 103 mm) of church and setting sun by Alison McKenzie. Type: Monoline, Perpetua and Felicity. Orange and grey (rather garish). From Mr and Mrs R. C. Hall]

‘Alison McKenzie 27–39’ [containing:]

27[Ink tracing of a broken circle (68 x 67 mm) by Alison McKenzie. With ink and pencil instructions to the block-maker. Incomplete artwork for the following item]

28*May the roads rise with you ...* [Christmas greeting. Woodstock, [1955?]. 115 x 115 mm. Pp. [1–4]. Two-colour drawing (72 x 75 mm) of shepherds worshipping star within a circular frame by Alison McKenzie. Type: Perpetua and Felicity. Black and pale brown. The same illustration was used for *And for the joy ...* From William R. Hathaway]

29[Ink and gouache(?) drawing (91 x 69 mm) in green and brown of acorns and oakleaves by Alison McKenzie. With pencil notes on the colours used]

30–1[Ink tracings, colour separations, of the foregoing, with pencil instructions to the block-maker, etc.]

32*Oakleaves: these betoken good health ...* [Greeting. Woodstock, [1955]. 115 x 90 mm. Pp. [1–4]. Two-colour drawing (60 x 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. Stamped ‘PROOF | ONLY’]

33[Ink drawing (102 x 111 mm) of weathercock by Alison McKenzie. With pencil instructions to the block-maker at the foot]

34*Nay, nay, ivy! ... Holly beareth beris ...* [Christmas greeting. Woodstock, [1957]. 145 x 125 mm. Pp. [1–4]. Two-colour drawing (111 x 100 mm) of ivy and holly by Alison McKenzie. Type: Perpetua and Felicity. Green and black. From Limefield House, Hyde, Cheshire]

35[Ink drawing (100 x 69 mm) of holly berries and leaves in brown and grey-blue by Alison McKenzie. With pencil note (to block-maker?) at the foot]

36[Ink tracing, partial colour separation, of the foregoing]

37[Print of block made from foregoing, in pale grey, with berries added in black. Annotated in ink on the verso ‘... 1 line block from | black part only. | (mounted). actual size.’]

38*The holly-tree, which dons its scarlet for the birthday of Our Lord ...* [Christmas greeting. Woodstock, [1959]. 115 x 90 mm. Pp. [1–4]. Two-colour drawing (68 x 45 mm) of holly by Alison Mckenzie. Perpetua and Felicity. Grey, red-brown and black. From Little Hempstead, Sittingbourne. The text is said to be from ‘*Lucy’s Garland, 1868*’]

39*With Christmas greetings and every good wish for the new year ...* [Christmas greeting. Woodstock, [1959?]. 115 x 90 mm. Pp. [1–4]. Two-colour drawing (68 x 45 mm) of holly by Alison Mckenzie. Type: Felicity. Grey, red-brown and black. A variant of the foregoing]

‘Alison McKenzie 40–50’ [containing:]

- 40[Ink and gouache(?) drawing (90 x 115 mm) in two shades of grey of a church viewed between trees by Alison McKenzie]
- 41[Print in pale grey of the following image, with the second colour added in black. Used by the block-maker to generate the second colour block]
- 42[Ink tracing of one colour of item 40, with pencil instructions to the block-maker]
- 43Robert Browning. *The air broke into a mist with bells ...* [Christmas greeting. Woodstock, [1959]. 100 x 125 mm. Pp. [1–4]. Two-colour drawing (80 x 105 mm) of a church viewed between trees by Alison McKenzie. Perpetua and Felicity. Dark grey, pale Grey and black. There is an ATF ornament on page [3]. Also printed with the drawing on page [4]. From Little Hempstead, Sittingbourne]
- 44[Ink and gouache(?) drawing (101 x 81 mm) in grey and brown of a stag surrounded by oak and ivy leaves signed ‘A. M<sup>c</sup>K.’ by Alison McKenzie. With pencil instructions to the block-maker]
- 45–6[Ink tracings, colour separations, of the foregoing. With pencil instructions to the block-maker]
- 47[Proof impression in grey and brown of the resulting two blocks, on semi-transparent plastic film]
- 48*The town of Woodstock owes its origin to the royal forest ...* [Greeting. Woodstock, [1961?]. 115 x 90 mm. Pp. [1–4]. Two-colour drawing (67 x 53 mm) of stag surrounded by oak and ivy leaves by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and red. An ATF ornament is printed on page [3]]
- 49*The angels heralded our Saviour’s birth ...* [Christmas greeting. Woodstock, [1950s]. 125 x 110 mm. Pp. [1–4]. Two-colour drawing (80 x 85 mm) of angels round the manger by Alison McKenzie. Type: Perpetua and Felicity. Black and two shades of brown. Pale yellow card]
- 50[Ink drawing (47 x 102 mm) of a row of prostrate toy soldiers before a fort, probably by Alison McKenzie. With pencil instructions to the block-maker. Unidentified]
- ‘Iain Macnab 1–7’ [containing:]
- 1[Proof wood-engraving (122 x 102 mm), ‘THE HAUNTED OLIVE GROVE’ signed by Iain Macnab]
- 2[Scraperboard drawing (78 x 110 mm) of Park Street, ‘Woodstock’ by Macnab. See Z32]
- 3[Scraperboard drawing (77 x 76 mm) of modernist triangular composition of wine glasses and bottles by Macnab]
- 4*Merry meet and merry part; I drink to thee with all my heart.* [Christmas greeting/postcard. [Woodstock, 1938]. 145 x 95 mm. Scraperboard drawing (77 x 76 mm) of modernist triangular composition of wine glasses and bottles by Macnab. Type: Felicity and Gill]

Sans. Red and gold. Printed as a postcard, and also with a blank verso for use as a Christmas greeting(?). The image is described, erroneously, as 'From an engraving' by Macnab. Signed 'Kate [illegible] in ink]

5[Proof wood-engraving (102 x 152 mm) of poultry market by Macnab]

6A *bird in the hand ...* [Christmas greeting. Christmas now 2. Woodstock, [1939]. 145 x 195 mm. Pp. [1–4]. Wood-engraving (102 x 152 mm) of poulterer in street market by Iain Macnab. Type: Gill Sans. J. B. Green 'Crisbrook' paper. Text: '*May kindly fortune favour you ...*'. A later edition (ca. 1955?) was partly set in Felicity]

7[Proof wood-engraving (151 x 102 mm) of a snowy street with muffled figures coming from church by Iain Macnab. Used for *On Christmas day in the morning ...*]

'Iain Macnab 8–14' [containing:]

8[Scraperboard drawing (183 x 135 mm) of decorative border for *Seamen three ...* incorporating capital 'S' by Iain Macnab. With pencil instructions to the block-maker on the verso]

9Thomas Love Peacock. *Seamen three! What men be ye? ...* [Christmas greeting. Woodstock, [1946]. 195 x 145 mm. Pp. [1–4]. Scraperboard border (182 x 133 mm) incorporating initial 'S' by Iain Macnab. Type: Perpetua and Felicity. J. B. Green paper. Black and dark blue. Design in Box 31, with title 'Three wise men of Gotham'. Sample in SB46 priced '1/6']

10[Scraperboard drawing (86 x 92 mm) of farmyard with cock on gate by Macnab. With pencil instructions to the block-maker on the verso]

11William Shakespeare. *Some say, that ever 'gainst the season comes ...* [Christmas greeting. Woodstock, [1946, new ed. 1950]. 190 x 140 mm. Pp. [1–4]. Scraperboard drawing (86 x 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity. J. B. Green(?) paper. Text: 'Kind thoughts and good wishes for Christmas ...'. From the Vice-Chancellor and Mrs C. R. Morris]

12William Shakespeare. *Some say, that ever 'gainst the season comes ...* [Christmas greeting. Woodstock, [1950s?]. 150 x 120 mm. Pp. [1–4]. Scraperboard drawing (86 x 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity. Text: 'With best wishes for Christymas ...'. A new edition, in reduced format, of the foregoing]

13[Another copy of pages [1–2] only. Stamped 'PROOF ONLY']

14[Ink and wash drawing (104 x 129 mm) of author topping while a statue of Minerva looks on by Macnab. Used for *To Minerva*]

'Iain Macnab 15–22' [containing:]

15121 *Cambridge Street, S.W. 1.* [Christmas greeting. Woodstock, [1946]. 185 x 140 mm. Pp. [1–4]. Drawing (121 x 123 mm) of 121 Cambridge Street by Iain Macnab. Type: Perpetua and Felicity. J. B. Green paper. Text: 'WITH BEST WISHES ... FROM HELEN AND IAIN MACNAB']

- 16A[Ink drawing (87 x 51 mm) of country lane overshadowed by tree, by Macnab. With pencil instructions to the block-maker]
- 16B*The peace and good-will Christmas be yours ...* [Christmas greeting. Woodstock, [1950s]. 90 x 115 mm. [1] leaf. Drawing (45 x 29 mm) of country lane overshadowed by tree by Iain Macnab. Type: Perpetua. Embossed-edged card. From Peggy and Jack Oates, 8 Stil Road, Headington]
- 17A[Ink drawing (61 x 63 mm) of rustic bridge and lane, by Macnab. With pencil instructions to the block-maker]
- 17B*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. Woodstock, [1950s]. 90 x 115 mm. [1] leaf. Drawing (31 x 36 mm) of rustic bridge and lane by Iain Macnab. Type: Perpetua. Embossed-edged card. From Mr and Mrs S. Parr Dixon, Newlands, Brooklands, Cheshire]
- 18A[Ink drawing (19 x 47 mm) of farmstead among trees, by Macnab. With pencil instructions to the block-maker. Used for *Wintry weather* etc.]
- 18B[Ink drawing (33 x 57 mm) of farmstead among trees, by Macnab. With pencil instructions to the block-maker. See Z122]
- 19A[Ink drawing (35 x 76 mm) of waits singing by tree, by Macnab. With pencil instructions to the block-maker]
- 19B[Ink drawing (51 x 53 mm) of waits singing in dark street, by Macnab. With pencil instructions to the block-maker]
- 20A[Ink drawing (21 x 40 mm) of waits singing in dark street, by Macnab. Similar to foregoing, but redrawn on a smaller scale. With pencil instructions to the block-maker]
- 20B*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. Woodstock, [1950s]. 90 x 115 mm. [1] leaf. Drawing (22 x 39 mm) of waits singing in dark street by Iain Macnab. Type: Perpetua. Embossed-edged card. From Ian N. Dixon, Newlands, Brooklands, Cheshire]
- 21A[Ink drawing (22 x 49 mm) of country house beside tree by Macnab. With pencil instructions to the block-maker]
- 21B*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. Woodstock, [1950s]. 90 x 115 mm. [1] leaf. Drawing (22 x 49 mm) of country house beside tree by Iain Macnab. Type: Perpetua. From Mr and Mrs Ellis-Fermor, 38 Lyncroft Gardens, London]
- 22A[Ink drawing (21 x 42 mm) of farmstead in winter by Macnab. With pencil instructions to the block-maker]
- 21B*Warmest Christmas greetings and every good wish for the new year ...* [Christmas greeting. Woodstock, [1950s]. 90 x 115 mm. [1] leaf. Drawing (22 x 42 mm) of farmstead in winter by Iain Macnab. Type: Perpetua. From Una Ellis-Fermor, 12 Abbey Road]



Mansions, London]

‘Iain Macnab 23–33’ [containing:]

- 23A[Ink drawing (64 x 58 mm) of trees by Iain Macnab. With pencil instructions to the block-maker at the foot]
- 23B[Ink drawing (57 x 50 mm) of trees by Iain Macnab. Similar to foregoing. With pencil instructions to the block-maker at the foot]
- 24A[Ink drawing (35 x 51 mm) of tree on hillside by Iain Macnab. With pencil instructions to the block-maker at the foot]
- 24B[Ink drawing (66 x 74 mm) of country road junction, with gate to right, Macnab. With pencil instructions to the block-maker at the foot]
- 25[Ink drawing (69 x 69 mm) of dragon about to devour a sleeping man in a chair by Macnab. With pencil instructions to the block-maker at the foot]
- 26[Ink drawing (64 x 65 mm) of a sinister Scottish house by Macnab. With pencil instructions to the block-maker at the foot]
- 27Robert Burns? *Oh gin I were a doo ...* [Postcard. Woodstock, [1947?]. 140 x 90 mm. Drawing (64 x 65 mm) of a sinister Scottish house by Iain Macnab. Type: Perpetua and Gill Sans. Dark blue and black]
- 28*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948]. 120 x 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 x 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and pale blue. The second colour block is actually a linocut (see W3)]
- 29*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, 1960. 120 x 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 x 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and pale blue. The second colour block is actually a linocut (see W3). A new edition, rest in larger type, with an ATF ornament on page [3]. The image is identified as ‘*Willows in Blenheim Park*’. From *The Willows*, Englefield Green, Surrey]
- 30[Another copy of pages [1–2] only]
- 31*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1950]. 125 x 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 x 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and grey-brown. The second colour block is actually a linocut (see W3). From Mr and Mrs D. J. McGown and Nigel, Sharston, Ack Lane, Bramhall]
- 32[Ink drawing (29 x 84 mm) of man making cockentrice by Macnab. With pencil instructions to the block-maker at the foot]
- 33*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1948]. 145 x 115 mm. Pp. [1–4]. Drawing (30 x 84 mm) of man making cockentrice by Iain Macnab

(see Z125). Type: Old English and Felicity. J. B. Green paper. The text is '*from a fifteenth-century cookery book ...*'; also includes a brief text by John Selden, 'Whilst you are upon Earth ...'. From George and Mary Breeze, John and George, Delves, Dean Row, Wilmslow]

'Iain Macnab 34–44' [containing:]

34[Ink drawing (25 x 99 mm) of six merrymakers by Macnab. With pencil instructions to the block-maker at the foot]

35Andrew Boorde. *A mery herte and mynde ...* [Christmas greeting. Woodstock, [1948?]. 100 x 145 mm. Pp. [1–4]. Drawing (25 x 98 mm) of six merrymakers by Iain Macnab. Type: Old English and Gill Sans. J. B. Green paper. Black and brown. Variant(?) with imprint in Gill Sans]

36Andrew Boorde. *A mery herte and mynde ...* [Christmas greeting. Woodstock, [1948, repr. 1950s]. 95 x 140 mm. Pp. [1–4]. Drawing (25 x 98 mm) of six merrymakers by Iain Macnab. Type: Old English and Felicity. Variant printed in black only. From Ian Tippetts, The Cottage, Hilderstone Road, Meir Heath, Stoke]

37Andrew Boorde. *A mery herte and mynde ...* [Postcard. Woodstock, [1949]. 90 x 140 mm. Drawing (25 x 98 mm) of medieval revellers by Macnab. Type: Old English and Gill Sans]

38[Ink drawing (49 x 58 mm) of Victorian mother beside cradle by Macnab. With pencil instructions to the block-maker at the foot. Used for *Hush-a-ba, birdie ...*]

39[Ink drawing (52 x 52 mm) of cat drinking milk by Macnab. With pencil instructions to the block-maker at the foot]

40*The cat's song, dir-dum drum ...* [Postcard. Woodstock, [1948, repr. 1954]. 140 x 90 mm. Drawing (52 x 52 mm) of cat drinking milk by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pale grey and black]

41[Ink drawing (77 x 57 mm) of bell-ringers by Macnab. With pencil instructions to the block-maker at the foot]

42*Rules for bell-ringers.* [Christmas greeting. Woodstock, [ca. 1950]. 95 x 140 mm. Pp. [1–4]. Drawing (77 x 57 mm) by Iain Macnab. Type: Perpetua and Felicity. Red. The main text is a '*Cornish Rhyme, 18th Century*'. Variant with page [3] bearing a verse by Shakespeare. From Dick and Elsa Leach, Rangoon]

43[Proof of six small wood-engravings of winter scenes by Macnab, arranged in two rows of three (three appear on items 45–47)]

44[Proof of six small wood-engravings of winter scenes by Macnab, different from the foregoing, arranged in two columns of three (four appear on items 48–51)]

'Iain Macnab 45–55' [containing:]

- 45 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 40 mm) of winter trees by Iain Macnab. Type: Perpetua. From M. E. and H. W. Florey, 16 Parks Road, Oxford]
- 46 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 41 mm) of river and bridge under snow by Iain Macnab. Type: Perpetua. From Mr and Mrs James Thomson, 20 Sandyford Place, Glasgow]
- 47 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 39 mm) of winter scene with road and cottage by Iain Macnab. Type: Perpetua. From Ian Tippetts]
- 48 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 38 mm) of bridge with road leading to distant church by Iain Macnab. Type: Perpetua. From J. T. Ellis-Fermor]
- 49 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 41 mm) of chestnut-vendor by Iain Macnab. Type: Perpetua. From M. E. Florey]
- 50 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 41 mm) of trees bending in gale by Iain Macnab. Type: Perpetua. From Joyce Toulson, 33 Warwick Square, London]
- 51 *Greetings and best wishes for Christmas and the New Year ...* [Christmas greeting. Woodstock, [1950s]. 115 x 90. [1] leaf. Wood-engraving (32 x 39 mm) of moonlit cove by Iain Macnab. Type: Perpetua. From Una Ellis-Fermor]
- 52 [Ink drawing (89 x 149 mm) of the ark atop Ararat Macnab. With pencil instructions to the block-maker at the head. Image is referred to in correspondence with WR 12 June 1949]
- 53 Sir John Mandeville. *Another hille, that men call Ararath, where Noah's Schippe rested ...* [Postcard. Woodstock, [1949]. 140 x 90 mm. Drawing (47 x 78 mm) of the Ark atop Ararat by Macnab. Type: Old English and Gill Sans. Text is attributed to 'Sir John Mandeville, 1356']
- 54 [Scraperboard drawing (38 x 102 mm) of a crayfish by Macnab, with pencil instructions to the block-maker]
- 55 Laurens Andrewe. *Of the crayfisshes*. [Postcard. Woodstock, [1949]. 90 x 140 mm. Drawing (39 x 101 mm) of a crayfish by Macnab. Type: Old English and Gill Sans. Text: 'The Crevyce eteth the Oysters ...']
- 'Iain Macnab 56-66' [containing:]
- 56 [Pen and ink drawing (72 x 68 mm) of lane overshadowed by tree within a thick-thin rule border (86 x 79 mm) by Macnab, with pencil instructions to the blockmaker]
- 57 John Dryden. *And now time's whiter series is begun*. [Christmas greeting. Woodstock, [1950].

145 x 115 mm. Pp. [1–4]. Drawing (85 x 79 mm) of a country lane overshadowed by trees within a thick-thin rule border by Iain Macnab. Type: Perpetua and Felicity. J. B. Green(?) hand-made paper. Text: ‘Warmest Greetings and every good wish ...’]

58 *In a worde, the white hath routed the greene regiment ...* [Christmas greeting. Woodstock, [1957]. 130 x 105 mm. Pp. [1–4]. Drawing (85 x 79 mm) of a country lane overshadowed by trees within a thick-thin rule border by Iain Macnab, printed on a white ground. Type: Felicity. Black and white. Printed on pale blue card]

59 [Ink drawing (114 x 85 mm) on tracing paper of outline of a goblet by Macnab, with pencil instructions to the blockmaker, including the instruction to ‘Pierce for type ...’]

60 Henry Aldrich. *Five reasons for drinking*. [Christmas greeting. Woodstock, [1950]. 140 x 120 mm. Pp. [1–4]. Drawings (114 x 85 and 16 x 15 mm) of a goblet (outline) and tankard by Iain Macnab. Type: Felicity and Perpetua. Cream card. Red and black. Text: ‘Be jolly, lords. | *Shakespeare* | *Christmas greetings ...*’. From Rosamond and George Reinhardt]

61 [Ink drawing (101 x 155 mm) of scene in Blenheim Park by Macnab, with ink instructions to the blockmaker]

62 *Blenheim Park in winter ...* [Christmas greeting. Woodstock, [ca. 1950]. 95 x 140 mm. Pp. [1–4]. Drawing (82 x 127 mm) of Blenheim Park by Iain Macnab. Type: Felicity. Text: ‘*A Christmas greeting | and all good wishes ...*’. From Sir Anderson and Lady Montague-Barlow]

63 [Ink drawing (101 x 92 mm) of golfers by Macnab, with ink instructions to the blockmaker]

64 [Tobias Smollett]. *Hard by, in the fields called the links ...* [Christmas greeting. Woodstock, [1955?]. 140 x 95 mm. Drawing (70 x 64) of golfers by Iain Macnab. Type: Perpetua and Felicity. Green. From Cyril Horne]

65 [Proof wood-engravings (39 x 89 and 38 x 99 mm) of carol singers and rustic conductor by Iain Macnab]

66 Sir Walter Scott. *If unmelodious was the song ...* [Christmas greeting. Woodstock, [1951?]. 155 x 125 mm. Pp. [1–4]. Two-part wood-enzaving (39 x 89 and 38 x 99 mm) of carol singers and rustic conductor by Iain Macnab. Type: Perpetua and Felicity. Dark blue. Text: ‘*Heard melodies are sweet ...*’ by Keats. From Mr and Mrs E. D. Carter]

‘Iain Macnab 67–76’ [containing:]

67 *You must bring your harp to the party ...* [Christmas greeting. Woodstock, [1951?]. 150 x 120 mm. Pp. [1–4]. Drawing (26 x 26 mm) of reveller in stocks by Iain Macnab, with another (30 x 38 mm) of the Woodstock stocks on page [3] (possibly not by Macnab). Type: Perpetua and Felicity. Orange and black. The text on p. [1] is a ‘*15th Century*’ Christmas poem beginning ‘*Make we merry bothe more and lasse ... LETTE NO MAN cum into this hall ...*’]

68 [Ink drawing (88 x 57 mm) of Tudor one-man-band by Macnab, with pencil instructions to the block-maker]

- 69 William Shakespeare. *He hath songs for man or woman ...* [Christmas greeting. Woodstock, [1951]. 115 x 90 mm. Pp. [1–4]. Drawing (75 x 49 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Printed in black, with hand-colouring in red. From Limefield House, Hyde, Cheshire]
- 70 [An impression of Woodstock. Christmas greeting. Woodstock, [ca. 1956]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (78 × 115 mm) of Old Town House, Park Street, Woodstock by Iain Macnab. Type: Perpetua and Felicity. Grey and red. Text: ‘A Christmas Greeting | and all good wishes for the New Year ...’. From Rev. Gordon S. and Mrs Wakefield]
- 71 An impression of Woodstock. [Christmas greeting. Woodstock, [1956]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (77 × 115 mm) of the Old Town House, Park Street, Woodstock with town hall to the right, by Iain Macnab. Type: Felicity. Grey and black, with a border in pink. With an ATF ornament on page [3]. Text: ‘To bring you a Christmas greeting | and every good wish for | a happy New Year ...’. The same wood-engraving was used for a postcard from 1952. From Colonel and Mrs A. J. Kerry of Old Town House]
- 72 With every good wish for Christmas and the new year. [Christmas greeting. Woodstock, [ca. 1956]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (77 × 115 mm) of the Old Town House, Park Street, Woodstock with town hall to the right, by Iain Macnab. Type: Perpetua and Felicity. Black, with a border in pale blue. With an ATF ornament on page [3]]
- 73–4 [Two proofs of wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2)]
- 75 Spare the rod and spoil the child ... [Postcard. Woodstock, [1951, repr. 1955?]. 150 × 105 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua, Felicity and Gill Sans. Said to be a ‘*Scots Rhyme*’]
- 76 Spare the rod and spoil the child ... [Christmas greeting. Woodstock, [ca. 1955?]. 145 × 95 mm. Wood-engraving (97 × 77 mm) of old man (Solomon) with cane by Iain Macnab (see W2). Type: Perpetua and Felicity. Said to be a ‘*Scots Rhyme*’. Text: ‘Best wishes for Christmas | and the New Year ...’. From 15 Blenheim Road, St John’s Wood, London]

**Box 40** 'Macnab 77 – 152' [Contains eight fascicles. Some original drawings in this section bear annotations by Macnab himself. Contains:]

'Iain Macnab 77–83' [includes misnumbering, contains:]

77[Two proof wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). One printed in grey, the other marked 'Rough proof']

78['Rough proof' wood-engraving (95 × 42 mm) of Dick blowing his nail by Iain Macnab (printed from an electrotype, see Z2)]

79William Shakespeare. *Winter, when icicles hang by the wall ...* [Christmas greeting. Woodstock, [1952?]. 140 × 190 mm. Pp. [1–4]. Two wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Dark grey and red. From La Viña, San Roque, Pro: de Cadiz, Spain]

78 [sic][Ink drawing (113 × 161 mm) of pantomime by Macnab, with pencil instructions to block-maker at foot]

79 [sic]*Christmas pantomime*. [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Drawing (112 × 166) of pantomime in progress by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Dark brown. From La Viña, San Roque, Pro: de Cadiz, Spain]

80*Kind thoughts and good wishes ...* [Christmas greeting. Woodstock, [1952]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (70 × 116 mm) of snow-roofed cottage seen through trees by Iain Macnab. Type: Perpetua and Felicity. Grey and red. From Mr and Mrs S. Parr Dixon]

81[Scraperboard drawing (63 x 38 mm) of figures caught in the rain, by Macnab (see Z9), with ink instructions to the block-maker at the foot]

82*Christmas weather, first it rained ...* [Christmas greeting. Woodstock, [1952]. 90 × 115 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua and Felicity. Dark brown. From Sheila and Jim Middleton]

83*English weather*. [Christmas greeting. Woodstock, [1954?]. 145 × 95 mm. Scraperboard drawing (64 × 38 mm) of rainy scene by Iain Macnab (see Z9). Type: Perpetua and Felicity. Pale grey. From Shotover Edge, Headington]

'Iain Macnab 84–96' [containing:]

84[Ink drawing (98 x 132 mm) of cottages at 'Great Tew' by Macnab, with pencil instructions to the block-maker at the foot]

85*Wintry weather*. [Christmas greeting. Woodstock, [1953]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 29 mm) of lane overshadowed by trees by Iain Macnab, with a second drawing (18 × 47 mm) of farmstead by Macnab on page [4]. Type: Perpetua and Felicity. Grey. Plate-sunk card. From Mr and Mrs B. B. Belcher]

- 86[Ink drawing (75 x 78 mm) of roofs in Oxford, the Radcliffe Camera in the centre, by Macnab, with pencil instructions to the block-maker]
- 87[Ink drawings (42 x 32 and 36 x 40 mm) of Oxford Vignettes (Christ Church(?) and cloisters) by Macnab, with pencil instructions to the block-maker at the foot]
- 88*Christmas greetings and best wishes from S. B. Nayler.* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (42 × 32 mm) of Christ Church(?) by trees by Iain Macnab. Type: Perpetua]
- 89[Ink drawing (67 x 84 mm) of the ‘Butter Cross | Witney’ by Macnab, with pencil instructions to the block-maker]
- 90*Christmas greetings and every good wish from S. B. and W. S. Nayler, 44 Cherington Road, Henleaze, Bristol.* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (42 × 54 mm) of the Witney Butter Cross by Iain Macnab. Type: Perpetua]
- 91[Ink drawing (82 x 96 mm) of ‘Rawcot Bridge’ by Macnab, with pencil instructions to the block-maker at the foot]
- 92*Christmas greetings and every good wish from Una Ellis-Fermor, 12 Abbey Road Mansions, London, N.W.8.* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (42 × 54 mm) of Rawcot Bridge by Iain Macnab. Type: Perpetua. Grey-brown]
- 93[Ink drawing (44 x 56 mm) of farm buildings ‘From my Sketchbook | Somewhere in | OXON’ by Macnab, with pencil instructions to the block-maker]
- 94[Ink drawing (53 x 75mm) of the ‘Church at Stanway’ by Macnab, with pencil instructions to the block-maker]
- 95[Ink drawing (36 x 44 mm) of ‘Wroxton | Cottages + | duckpond’ by Macnab, with pencil instructions to the block-maker]
- 96[Ink drawing (52 x 72 mm) of the bridge at ‘Arlington Mill | Bibury’ by Macnab, with pencil instructions to the block-maker]
- ‘Iain Macnab 97–107’ [containing:]
- 97*Christmas greetings and every good wish from Marjorie and Gerald Dunn, Alvston Lodge, near Stratford ...* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (39 × 54 mm) of the bridge at Arlington Mill, Bibury, by Iain Macnab. Type: Perpetua. Dark brown]
- 98[Ink drawing (31 x 46 mm) of a rustic track ‘Drawn from your | Car. Winterized | landscape near | Woodstock’ by Macnab, with pencil instructions to the block-maker]
- 99*To wish you the peace and joy of Christmastide from 11 Clarence Road North, Weston-super-Mare, Somerset.* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (31 × 46 mm) of a rustic track by Iain Macnab. Type: Perpetua]

- 100[Ink drawing (42 x 60 mm) of a farmer with buckets in farmyard by Macnab, with pencil instructions to the block-maker]
- 101[Ink drawing (47 x 80 mm) of a rustic bridge ‘The Coln at Bibury’ by Macnab, with pencil instructions to the block-maker]
- 102*Christmas greetings and every good wish from St. James’ Hospital, Balham, S.W. 12.* [Christmas greeting. [Woodstock, ca. 1955?]. 115 x 90 mm. [1] leaf. Drawing (33 x 54 mm) of a rustic bridge, the Coln at Bibury, track by Iain Macnab. Type: Perpetua]
- 103[Ink drawing (76 x 153 mm) of two eighteenth-century gents, wigless, squaring up to one another by Iain Macnab, with pencil instructions to the block-maker at the foot]
- 104[Gervase Markham]. *A seventeenth-century receipt for Banbury cakes ...* [Greeting. Woodstock, [1954]. 155 x 115 mm. Pp. [1–4]. Page [3] bears a vignette drawing (39 x 44 mm) of the duckpond at ‘Wroxton, near Banbury’ by Iain Macnab. Type: Gill Sans, Perpetua and Felicity. Black and orange-red. Page [1] is typographical. The recipe is said to be from the ‘*English Housewife, 1683*’. From David and Glorita Graham]
- 105*God rest you merry, gentlemen ...* [Christmas greeting. Woodstock, [1954]. 100 x 125 mm. Pp. [1–4]. Wood-engraving (39 x 89 mm) of carol singers by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Dark blue. The same block was used earlier for *If unmelodious was the song ...* From Holmrook, Copp Lane, Great Eccleston, Nr Preston, Lancs]
- 106[Ink drawing (72 x 100 mm) of farmyard ‘Adapted from photog[ra]ph | of Ablington’ by Iain Macnab, with pencil instructions to the block-maker]
- 107*Seasons greetings and best wishes ...* [Christmas greeting. Woodstock, [1954]. 90 x 115 mm. Pp. [1–4]. Drawing (53 x 75 mm) of farmyard at Ablington by Iain Macnab, with a second drawing (22 x 43 mm) of farmstead amid trees by Macnab on page [4]. Type: Perpetua and Felicity. Plate-sunk card. From Mr and Mrs Hardold C. Barham]
- ‘Iain Macnab 108–117’ [containing:]
- 108[Ink drawing (82 x 64 mm) of labourer and tramp by Iain Macnab, with pencil guide-lines for the block-maker]
- 109[Ink drawing (46 x 74 mm) of windswept trees captioned ‘BURNS’ by Iain Macnab, with pencil instructions to the block-maker]
- 110*If new year’s eve night-wind blow south ...* [Christmas greeting. Woodstock, [1960?]. 100 x 125 mm. Pp. [1–4]. Drawing (36 x 74 mm) of windswept trees by Iain Macnab, with a second drawing (19 x 47 mm) of aerial view of farmstead by Macnab on page [4]. Type: Perpetua and Felicity. The text is said to be an ‘*Old Rhyme from the North*’. Text: ‘Fair prosperous days be yours | the whole year through ...’]
- 111[Ink drawing (48 x 56 mm) of tree and mountains by Macnab, with pencil instructions to the block-maker]
- 112*It is good to climb mountains ...* [Christmas greeting. Woodstock, [1955]. 115 x 90 mm. Pp.



[1–4]. Drawing (48 × 56 mm) of tree and mountains by Iain Macnab, with a vignette (26 × 27 mm) on page [3] (see Z120, Z121). Type: Felicity. Plate-sunk card. Text: ‘*Smooth be your path / through the coming year ...*’. From Lin and Joan Goadby]

113[Ink drawing (96 x 153 mm) of don perturbed by omnibus by Iain Macnab, with pencil instructions to the block-maker. Used for *Motor bus*]

114A[Circular ink drawing (49 x 49 mm) of lady cooking and cupid by Macnab, with pencil instructions to the block-maker]

114B[Circular ink drawing (73 x 73 mm) of wreath (to accompany the foregoing) by Macnab, with pencil instructions to the block-maker]

115Ah! *then be mine the nobler part ...* [Proof of the black element of page [1] of item 116, printed on tracing paper]

116Ah! *then be mine the nobler part ...* [Postcard. Woodstock, [1955]. 150 × 105 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Pink and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’]

117Ah! *then be mine the nobler part ...* [Corresp. card. Woodstock, [1955]. 150 × 115 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua and Felicity. Green and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. The verso is blank]

‘Iain Macnab 118–128’ [containing:]

118Ah! *then be mine the nobler part ...* [Christmas greeting. Woodstock, [1955]. 185 × 125 mm. Pp. [1–4]. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab, with a calligraphic ornament (32 × 23 mm) of a bay tree by Ailsa Craig on page [3]. Type: Perpetua and Felicity. Pink and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. From Sylvia Gray, Bay Tree Hotel]

119Ah! *then be mine the nobler part ...* [Christmas greeting. Woodstock, [1955]. 185 × 125 mm. Pp. [1–4]. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua and Felicity. Green and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. From The Green Man Inn, Brackley Hatch, Northamptonshire]

120[Ink drawing (31 x 64 mm) of three Tudor cooks and noblewoman by Iain Macnab, with pencil instructions to the block-maker]

121[Gervase Markham]. *To speak then of the outward & active knowledges ...* [Postcard. Woodstock, [1955]. 140 × 90 mm. Drawing (32 × 64 mm) of three Tudor cooks and noblewoman by Iain Macnab. Type: Perpetua and Felicity. Dark brown. The text is said to have been taken from ‘*The English House-wife, 1615*’. Verso blank. Stamped ‘PROOF | ONLY’]

- 120[Ink drawing (32 x 100 mm) of people caught in a gale by Iain Macnab, with pencil instructions to the block-maker]
- 123Sydney Smith. *We are all well and keep large fires ...* [Christmas greeting. Woodstock, [ca. 1955]. 90 × 140 mm. Drawing (32 × 100 mm) of people caught in a gale by Iain Macnab. Type: Monoline, Perpetua and Felicity. Green]
- 124[Ink drawing (95 x 125 mm) of medieval joust by Iain Macnab, with pencil instructions to the block-maker]
- 125John Stow. *Of the quintain ...* [Christmas greeting. Woodstock, [1956]. 125 × 150 mm. Pp. [1–4]. Drawing (97 × 126 mm) of medieval joust by Iain Macnab, with a calligraphic ornament (an ATF ornament?) on page [3]. Type: Old English and Felicity. Black, with hand-colouring in red]
- 126Alexander Scott. *This good new year we hope ...* [Christmas greeting. Woodstock, [1957]. 80 × 125 mm. Pp. [1–4]. Two vignettes by Iain Macnab, one (40 × 50 mm) of a church, the other (22 × 49) of a house on a hillside. Type: Felicity. Printed on pale yellow card. From Mr and Mrs F. Wormleighton]
- 127[A][Ink and wash drawing (58 x 100 mm) of postman with sack in the snow by Iain Macnab]
- 127[B][Ink drawing (58 x 101 mm), being the black elements of the foregoing, by Iain Macnab, with ink instructions to the block-maker]
- 128*From our house to your house come greetings ...* [Proof of page [1] of a Christmas greeting, printed twice on a bifolium of tracing paper]
- ‘Iain Macnab 129–138’ [containing:]
- 129[Proof of block made from item 127[B] printed in pale blue-grey, with the background drawn in black ink by Iain Macnab, with pencil instructions to the block-maker, including ‘Zinco from black part only | Actual size’]
- 130*From our house to your house come greetings ...* [Christmas greeting. Woodstock, [1958]. 100 × 125 mm. Pp. [1–4]. Two-colour drawing (59 × 101 mm) of postman with sack in the snow by Iain Macnab. Type: Gill Sans italic and Felicity. With an ATF ornament on page [3]. Text: ‘*May kindly fortune favour you this Christmas ...*’. From Frank and Mary Bevan. Stamped ‘PROOF | ONLY’]
- 131[Ink drawing (77 x 133 mm) of three toby-jugs by Macnab]
- 132[Block-maker’s proof of a drawing (90 x 127 mm) of Bank House, Woodstock, by Macnab]
- 133*To wish you every happiness at Christmas and in the new year ...* [Christmas greeting. Woodstock, [1958]. 130 × 160 mm. Pp. [1–4]. Drawing (90 × 127 mm) of Bank House at Woodstock by Iain Macnab. Type: Felicity. The image is printed in black within a red typographical border. An ATF ornament appears on page [3]. From Bank House]
- 134[Ink drawing (20 × 114 mm) of triptych (man having boots removed at centre) by Macnab,

with pencil instructions to the block-maker at the foot]

135 *Brandy in the boots ...* [Christmas greeting. Woodstock, [1958]. 90 × 140 mm. Drawing (20 × 114 mm) of triptych (man having boots removed at centre) by Iain Macnab. Type: Perpetua and Felicity. Red and black. The text is said to come from ‘*New Family Receipt Book, 1811*’. Page [3] bears the text: ‘[paragraph] IT is impossible for them that drynke over- | much water ...’ from ‘*The Grete Herball (early 16th century)*’. From the Manor House Hotel, Moreton-in-Marsh]

136 *Brandy in the boots ...* [Christmas greeting. Woodstock, [ca. 1958]. 120 × 150 mm. Drawing (20 × 114 mm) of triptych (man having boots removed at centre) by Iain Macnab. Type: Perpetua and Felicity. Dark green. The text is said to come from ‘*New Family Receipt Book, 1811*’. Page [1] is printed within a typographical border. Text: ‘Best wishes for Christmas | and for your health and happiness ...’. From the Green Man Inn, Brackley Hatch, Northants]

137 [Ink drawing (88 × 126 mm) of skaters on the frozen river at Blenheim by Macnab, with pencil instructions to the block-maker at the foot]

138 [Ink drawing on tracing paper of clouds and background to accompany the foregoing, with pencil instructions to the block-maker at the foot. Titled ‘Tint for Skaters’]

139 *Frost at Blenheim*. [Christmas greeting. Woodstock, [ca. 1960?]. 105 × 150 mm. Pp. [1–4]. Two-colour drawing (89 × 125 mm) of skaters at Blenheim by Iain Macnab. Type: Felicity. Pale blue and black. Pages [1–2] only]

140 *Frost at Blenheim*. [Christmas greeting. Woodstock, [1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour drawing (89 × 125 mm) of skaters at Blenheim by Iain Macnab. Type: Felicity. Pale blue and black]

141 [Scraperboard and ink drawing (39 × 90 mm) of a medieval lord dining by Macnab, with pencil instructions to the block-maker on the verso]

142 *Chekyns for X-messes*. [Christmas greeting. Woodstock, [1960?]. 185 × 125 mm. Pp. [1–4]. Drawing (40 × 89 mm) of medieval lord dining by Ian Macnab, with a vignette (32 × 20 mm) of a Tudor one-man-band by Macnab on page [3]. Type: Old English and Felicity. Red-brown and black. Text: ‘To wish you | all the pleasures of Christmas ...’]

143 [Proof wood-engravings (39 x 89 and 43 x 99 mm) of carol singers and rustic conductor by Iain Macnab, printed together on Japanese(?) paper]

144 Andrew Boorde. *Vocyferacyon, hallowynge, cryeing and hygh syngyng ...* [Christmas greeting. Woodstock, [1961?]. 150 × 120 mm. Pp. [1–4]. Two-part wood-engraving (39 × 89 and 43 × 99 mm) of carol singers and rustic conductor by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. A calligraphic (ATF?) ornament of a harp appears on page [3]. The blocks had earlier been used for *If unmelodious was the song ...* RGP]

145 *Each age has deemed the new-born year ...* [Christmas greeting. Woodstock, [1961?]. 150 × 125 mm. Pp. [1–4]. Drawings (39 × 90 and 51 × 89 mm) of a medieval lord dining and three toby-jugs by Iain Macnab, with a vignette (24 × 52 mm) of carol signers by Macnab on page [3]. Type: Perpetua and Felicity. Brown and black. From 57 Archbold

Road, Roseville]

146 *Much water has run under the bridges*. [New Year greeting. Woodstock, [1961?]. 90 × 115 mm. Pp. [1–4]. Drawing (50 × 82 mm) of a rustic bridge (probably the Coln at Bibury) by Iain Macnab. Type: Felicity. Plate-sunk card. Text: ‘*And yet another year is coming to an end ...*’. From Laurence and Isabel Bisson]

147 [Ink drawing (57 × 94 mm) of victorian photographer by Macnab, with pencil instructions to the block-maker at the foot and on the verso]

148 [Ink drawing (59 x 64 mm) of scrapping cats by Macnab, with pencil instructions to the block-maker at the foot]

149 [Ink drawing (49 x 67 mm) of hanged Pierrot by Macnab, with pencil instructions to the block-maker at the foot]

150 [Scrapperboard drawing (102 x 72 mm) of ‘*Entrance to Blenheim*’ by Macnab, with pencil instructions to the block-maker on the verso]

151 [Scrapperboard drawing (74 x 104 mm) of ‘*Blenheim Park*’ by Macnab, with pencil instructions to the block-maker at the foot. See Z30]

152 [Scrapperboard drawing (78 x 107 mm) of Park Street ‘*Woodstock*’ by Macnab, with pencil instructions on the verso. See Z32]

**Box 41** ‘Morgan 70 [sic]’ [Contains six fascicles, as follows:]

‘Gwenda Morgan 1–13’ [contains:]

1 *London, thou art the flower of cities all.* [Christmas greeting. Woodstock, [1953]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (122 × 103 mm) by Gwenda Morgan. Type: Old English and Felicity. Pink and black. The same card was issued in the Christmas through the ages series]

2 *Peace be within thy walles: and plenteousness within thy palaces.* [Christmas greeting. Christmas through the ages 5. 16th century. Woodstock, [1937]. 195 × 145 mm. Pp. [1–4]. Two colour wood-engraving (122 × 103 mm) by Gwenda Morgan. Type: Old English, Perpetua and Gill Sans. Pink and black. J. B. Green paper. Text: ‘Christmas | greeting | and | New Year | Wishes ...’. The same design was issued in the same series from Warlingham with the title ‘London, thou flowr of cities ...’ and was later issued from Woodstock in a smaller format]

3 [Proof of the black wood-engraving (89 x 154 mm) and type for page [1] of the following, on tracing paper]

4 *Merry company shortens the road.* [Christmas greeting. Christmas through the ages 7. 18th century. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (89 × 154 mm) of highwaymen attacking coach by Gwenda Morgan. Type: Perpetua and Gill Sans. Black and Green. J. B. Green paper. Text: ‘With every good wish for Christmas ...’. Two copies, one pp. [1–2] marked ‘proof only’, one with incomplete text]

5 [L-shaped watercolour design (77 x 70 mm) of daffodil border by Morgan, in green and yellow, pasted into a card folder titled ‘DAFFODILS’ in pencil on the front]

6 [Tracing in ink of the yellow elements of item 5, with pencil instructions to the block-maker at the foot (including the scored-through note ‘This looks awful – what do you think?’), pasted into a card folder titled ‘DAFFODILS’ in pencil on the front]

7 [Tracing in ink of the green elements of item 5, with pencil instructions to the block-maker at the foot, pasted into a card folder titled ‘DAFFODILS’ in pencil on the front]

8 [Proof two-colour wood-engraving (103 × 102 mm) of peasants gathering faggots by Morgan, printed in black and brown-red]

9 [Ink drawing (51 x 37 mm) of flowers by Morgan. Unidentified]

10 [Proof wood-engraving (127 × 102 mm) of fireside, with logs and slippers, by Morgan, with pencil instructions to block-maker at the foot (for the reduced version), pasted into a paper folder]

11 [Proof of the same, on tissue paper]

12 *Whom God loves, his home is sweet to him.* [Christmas greeting. Christmas now 8. Fireside. Woodstock, [1939]. 195 × 145 mm. Pp. [1–4]. Wood-engraving (126 × 102 mm) of fireside with logs and slippers by Gwenda Morgan. Type: Felicity and Gill Sans. J. B. Green(?) paper. Text: ‘*Heap on more wood! ...*’ by Sir Walter Scott. From Kate Cigni]

- 13[Ink drawing (99 × 41 mm) of rosemary by Morgan, with pencil instructions to the block-maker at the foot (for reduced version), in paper mount]
- ‘Gwenda Morgan 14–26’ [contains:]
- 14Sir Thomas More. *As for rosemary, I lette it run all over my garden walls ...* [Greeting. [Woodstock, 1940 or 1941]. 190 × 125 mm. Pp. [1–4]. Drawing (99 × 41 mm) of rosemary by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. With a single-rule border printed in red. Uses the small Samson Press device on page [4], where the colophon is printed twice in different positions]
- 15John Gerard. *Rosemary it comforteth the hart ...* [Postcard. Woodstock, [1947]. 140 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text by Sir Thomas More ‘As for Rosemary, I letter it run all over my garden walls ...’]
- 16*The Little Flower Shop, 31 Sheep Street, Stratford-upon-Avon ...* [Calling card. [Woodstock, 1950s?]. 60 × 90 mm. Drawing (50 × 22 mm) of rosemary by Gwenda Morgan. Type: Perpetua and Felicity. Red. The address appears on one side, the drawing on the other]
- 17[Ink drawing (75 × 59 mm) on tracing paper of posy of flowers by Morgan, with pencil instructions to block-maker at the foot, pasted into a paper folder]
- 18[Scrapperboard drawing (76 x 101 mm) of the nativity by Gwenda Morgan, with pencil instructions to the blockmaker at the foot. Identified on the verso as ‘GWENDA MORGAN. | “BEFORE THE PALING OF THE STARS –” ...’. Mounted with a plain paper guard]
- 19*May the peace and goodwill of Christmas ...* [Christmas greeting. Woodstock, [1950]. 93 × 115 mm. Pp. [1–4]. Scrapperboard drawing (76 x 102 mm) of the nativity by Gwenda Morgan. Type: Perpetua and Felicity. Black and blue. From Winifred Nayler]
- 20[Ink drawing (76 x 63 mm) of mistletoe by Gwenda Morgan, with pencil instructions to the blockmaker at the foot. Identified on the verso as ‘GWENDA MORGAN. | BUNCH OF MISTLETOE’. Mounted with a plain paper guard]
- 21[Scrapperboard drawing (51 x 89 mm) of winter scene with long shadows by Gwenda Morgan, with pencil instructions to the blockmaker at the foot. Identified on the verso as ‘GWENDA MORGAN. | “WINTER-TIME” by R.L. STEVENSON.’. Mounted with a plain paper guard]
- 22Robert Louis Stevenson. *Winter-time*. [Christmas greeting. Woodstock, [1947]. 145 × 115 mm. Pp. [1–4]. Scrapperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. J. B. Green paper. From Mr and Mrs E. A. Pearse]
- 23[Scrapperboard drawing (76 x 63 mm) of pimpermell by Gwenda Morgan, with pencil instructions to the blockmaker at the foot. Identified on the verso as ‘GWENDA MORGAN. | “THE HERB PIMPERNELL”’. Mounted with a plain paper guard]

- 24 *No heart can think, no tongue can tell, the virtue of the Pimpernell ...* [Postcard. Woodstock, [1947?]. 140 × 90 mm. Scrapperboard drawing (77 × 63 mm) of the pimpernell by Gwenda Morgan. Type: Gill Sans, Perpetua and Felicity. Also bears a text from a ‘16th Century MS.’]
- 25 [Scrapperboard drawing (32 x 114 mm) of swimming herring by Gwenda Morgan, with ink instructions to the blockmaker at the foot. Identified on the verso as ‘GWENDA MORGAN. | “THE HERRING LOVES THE MERRY MOONLIGHT”’. Mounted with a plain paper guard]
- 26 John Keats. *On a lone winter evening, when the frost ...* [Christmas greeting. Woodstock, [1948]. 90 × 115 mm. Pp. [1–4]. Scrapperboard drawing (51 × 89 mm) of a winter scene with long shadows by Gwenda Morgan. Type: Perpetua and Felicity. Grey. Plate-sunk card. From Una Ellis-Fermor. The same image was used for *Winter-time*]
- ‘Gwenda Morgan 27–39’ [contains:]
- 27 [Ink drawing (71 x 64 mm) of snail and rose by Morgan, with pencil instructions to the blockmaker at the foot. Mounted]
- 28 [Scrapperboard drawing (71 x 64 mm) of snail and rose (similar to foregoing) by Morgan, with pencil instructions to the blockmaker at the foot. Mounted]
- 29 [Scrapperboard drawing (70 x 64 mm) of garden by Morgan, with pencil instructions to the blockmaker at the foot. Mounted]
- 30 [Scrapperboard drawing (53 x 72 mm) of cucumbers by Morgan, with pencil instructions to the blockmaker at the foot]
- 31 *Of cucumbers, a dream of cucumbers means ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Scrapperboard drawing (43 × 63 mm) of cucumbers by Gwenda Morgan. Type: Perpetua and Felicity. Green. From David and Glorita Graham]
- 32 [Scrapperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Morgan, with pencil instructions to the blockmaker at the foot. Mounted]
- 33 Gilbert White. *White Christmas, 1779*. [Christmas greeting. Woodstock, [1949]. 190 × 140 mm. Pp. [1–4]. Scrapperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Perpetua and Felicity. The drawing was also used for *He that passeth a winter’s day ...* Price 1s.]
- 34 James Thomson. *He that passeth a winter’s day escapeth an enemy*. [Christmas Greeting. Woodstock, [1958]. 150 × 125 mm. Pp. [1–4]. Scrapperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Old English, Perpetua and Felicity. Dark grey and black. With a Bauer Bernhardt ornament on page [3]. Page [3] has the text by Thomson ‘*The cherished fields | Put on their winter-robe ...*’. The drawing was also used for *White Christmas, 1779*. From Mr and Mrs George W. Ashford]
- 35 [Scrapperboard drawing (28 × 88 mm) of whitethorn bough by Morgan, with pencil

instructions to the blockmaker at the foot. Mounted]

36[Scraperboard drawing (57 × 64 mm) of borage by Morgan, with pencil instructions to the blockmaker at the foot. Mounted]

37John Gerard. *I borage bring alwaies courage*. [Postcard. Woodstock, [1949]. 140 × 90 mm. Scraperboard drawing (57 × 64 mm) of borage by Morgan. Type: Perpetua, Felicity and Gill Sans. Text: 'THOSE OF OUR TIME do use the floures in sallads ...' is attributed to 'Gerard's Herball, 1597'. Numbered '15']

38Izaak Walton. *All that are lovers of virtue ...* [Christmas greeting. Woodstock, [1950s]. 125 × 100 mm. Pp. [1–4]. Wood-engraving (55 × 70 mm) of an angler by Gwenda Morgan (see W1). Type: Felicity. Green and black. With a small ATF ornament of a fish on page [3]. From The Hockey Field, The Deanery, Bampton]

39Christina Rossetti. *Welcome the day!* [Christmas greeting. Woodstock, [1952]. 155 × 115 mm. Pp. [1–4]. Wood-engraving (62 × 68 mm) of the nativity by Gwenda Morgan. Type: Perpetua and Felicity. Dark blue. Uses Bauer Bernhardt ornaments, with a small drawing of a putto with trumpet on page [3]. From Frank and Lilian Wood]

'Gwenda Morgan 40–52' [contains:]

40–1John Milton. *Thus with the year seasons return*. [Christmas greeting. Woodstock, [1953]. 130 × 100 mm. Pp. [1–4]. Wood-engraving (86 × 72 mm) of flowers (daffodil prominent top left) by Gwenda Morgan. Type: Felicity. Text: '*These doe all flower in the Spring of / the yeare ... / 17th Century ...*'. Two copies, one in green one in dark brown (from Mr and Mrs Harold C. Barham)]

42*The shortest day*. [Christmas greeting. Woodstock, [1954]. 140 × 190 mm. Pp. [1–4]. Wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan (see Morgan 17). Type: Gill Sans, Perpetua and Felicity. A proof of the engraving, titled 'in the barn', is in Box 26. The same image was sold from 1955 as a single sheet. From Aldbourne Weavers Ltd]

43A *countryman's Christmas Eve*. [Christmas greeting. Woodstock, [1954?]. 100 × 120 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. Dark blue. The same image was used for *A white Christmas*. From Floss and Leslie Manico]

44A *white Christmas*. [Christmas greeting. Woodstock, [ca. 1955?]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (59 × 77 mm) of man on horseback in snowy landscape by Gwenda Morgan. Type: Felicity. Text: '*With best wishes for Christmas / and a happy New Year ...*' From F. and K. Wormleighton]

45*Welcome Yule!* [Christmas greeting. Woodstock, [1954]. 80 × 110 mm. Pp. [1–4]. Wood-engraving (46 × 77 mm) of Yule log by Gwenda Morgan. Type: Felicity. Red. From 5 Westlands Avenue, Grimsby]

46[Proof wood-engraving (64 × 83 mm) of winter scene and vignette (20 × 52 mm) of a robin on a branch by Morgan. Mounted]



- 47S. T. Coleridge. [*paragraph*] *Therefore all seasons shall be sweet to thee ...* [Christmas greeting. Woodstock, [1955]. 155 × 120 mm. Pp. [1–4]. Wood-engraving (64 × 83 mm) of winter scene by Gwenda Morgan, with a vignette (20 × 52 mm) of a robin on a branch by Morgan on page [3]. Type: Perpetua and Felicity. From Christopher and Audrey Whitfield]
- 48*Deep peace of the running wave ...* [Christmas greeting. Woodstock, [1954?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (63 × 82 mm) of winter scene by Gwenda Morgan, with a vignette (20 × 52 mm) of a robin on a branch by Morgan on page [3]. Type: Perpetua and Felicity. The same images were used for *Therefore all seasons shall be sweet ...* From Margaret Emmott]
- 49[Christmas greeting. Woodstock, [1955]. 80 × 95 mm. Pp. [1–4]. Wood-engraving (48 × 66 mm) of village scene with duckpond by Gwenda Morgan (called ‘Landscape with windmill’ in Box 26; Morgan 28). Type: Perpetua and Felicity. Text: ‘CHRISTMAS GREETINGS | and best wishes from’. Grey, red-brown and black. The wood-engraving is printed within a typographical border]
- 50*Robert Herrick, his Grange or Private Wealth.* [Christmas greeting. Woodstock, [1957]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a man and dog approaching a cottage (see W9), the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2). Type: Perpetua and Felicity. A proof of the engraving is in Box 26. Rough pencil designs dated 1950 in Box 31. See also SB56–57]
- 51William Shakespeare. *Looke, the unfolding starre calles up the Shepheard.* [Christmas greeting. Woodstock, [1958]. 90 × 115 mm. Pp. [1–4]. Wood-engraving (59 × 84 mm) of star above stable in wintry landscape by Gwenda Morgan. Type: Perpetua and Felicity. Plate-sunk card]
- 52John Gerard. *Travellers’ joy.* [Christmas greeting. Woodstock, [1960?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (94 × 75 mm) of old man’s beard by Gwenda Morgan. Type: Perpetua and Felicity. Magenta and black. Text: ‘ITS LONG and viny branches ... *After Gerard’s Herball*’. The wood-engraving is printed within a typographical border. From Evelyn V. Holahan and Elizabeth Wade White]
- ‘Gwenda Morgan 53–65’ [contains:]
- 53Francis Thompson. *To a snowflake.* [Proof on transparent plastic film of the black elements of page [1] of the Christmas greeting]
- 54[Scraperboard drawing (50 × 57 mm) for the background to Morgan’s snowflake, with pencil instructions to the blockmaker on the verso]
- 55Francis Thompson. *To a snowflake.* [Christmas greeting. Woodstock, [1961?]. 210 × 95 mm. Pp. [1–4]. Wood-engraving (45 × 52 mm) of snowflake by Gwenda Morgan printed over a blue background scraperboard image (51 × 56 mm) printed from a relief block. Type: Perpetua and Felicity. Black and pale blue. From Margaret Emmott]
- 56*Country calendar ...* [Christmas greeting. Woodstock, [1961?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (125 × 95 mm) of twelve small scenes by Gwenda Morgan, plus a

wood-engraved vignette of a robin (20 × 51 mm) on page [3]. Type: Perpetua and Felicity. Text: 'A *Christmas Greeting* | [ornament] | Wishing you twelve happy | months ...'. RGP]

57[Ink drawing (85 × 70 mm) of a calligraphic border by Morgan(?), with ink instructions to the blockmaker at the foot]

58*He came al so stille, where his mother was ...* [Christmas greeting. Woodstock, [1961?]. 115 × 90 mm. Pp. [1–4]. Lozenge-shaped wood-engraving (64 × 50 mm) of a nativity by Gwenda Morgan, within a calligraphic border (85 × 70 mm). Type: Perpetua and Felicity. Black and blue]

59*Logs to burn, a fireside ditty.* [Christmas greeting. Woodstock, [ca. 1960?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (70 × 64 mm) of medieval serf bringing logs to King and Queen by Gwenda Morgan. Type: Perpetua and Felicity. Red-brown and black. An earlier edition uses a different wood-engraving]

60[Proof wood-engraving (126 × 95 mm) of complex wintry landscape with sun's rays at head by Gwenda Morgan. In paper folder]

61Joseph Addison. *I have often thought, says Sir Roger ...* [Christmas greeting. Woodstock, [1962?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (126 × 95 mm) of complex wintry landscape with sun's rays at head by Gwenda Morgan (apparently entitled '*O ye Frost and Cold, bless ye the Lord*' but called *Midwinter* in Box 26). Type: Perpetua and Felicity]

62[Proof wood-engraving (58 × 64 mm) of sundial by Gwenda Morgan. In a paper folder]

63R. H. Barham. *Eheu fugaces, postume postume ... What Horace says ...* [Postcard. Woodstock, [ca. 1960?]. 140 × 90 mm. Wood-engraving (58 × 64 mm) of sundial by Gwenda Morgan. Type: Perpetua and Felicity. Dark green and black]

64[Proof wood-engraving (38 × 39 mm) of horse and rider, plus dog, by Gwenda Morgan. Pasted to a slip of paper. Inscribed(?) in ink on the verso 'A Happy Easter | G.M.' Not used at SP?]

65[Proof wood-engraving (58 × 64 mm) of the moon shining through bare branches by Gwenda Morgan. In a paper folder. Used for *God saves the moon ...*]

'Gwenda Morgan 66–70' [contains:]

66[Proof wood-engraving (62 × 67 mm) of 'The Cliff' with surreal trees in the foreground by Gwenda Morgan. Not used at SP?]

67[Proof wood-engraving (62 × 60 mm) of 'Moonlight' with snake-like trees in the foreground by Gwenda Morgan. Not used at SP?]

68[Proof wood-engraving (77 × 103 mm) of 'Church Meadow' with dog in foreground by Gwenda Morgan. Not used at SP(?) but later used extensively by the Whittington Press]

69–70[Two small sheets (220 × 144 mm) of patterned paper, with a repeat pattern of trees and

curious prison-like buildings by Gwenda Morgan, printed from a single linocut.  
Two copies, one printed in blue-green, one in red. Not used at SP? Possibly  
dating from before 1937 and intended for a book but not used]

**Box 42** 'Pinner 1 – Wilson 22' [Contains eight fascicles, as follows:]

'Erna Pinner 1–13' [contains:]

- 1 *Sursum corda*. [Greeting. Warlingham, [1936]. 125 × 180 mm. Ff. [1–4] (French fold). Woodcut (72 × 38 mm) of rearing deer by Erna Pinner. Type: Forum, Goudy Modern and Gill Sans. Green-blue paper. Text: '*GREETINGS / and sincere good wishes ...*']
- 2 [Proof linocut (55 × 70 mm) with some ink touching-up of initial A with terrier(?) by Pinner, with pencil instructions to the blockmaker at the foot. Dated '1939' in pencil on the verso]
- 3 *A very happy Christmas and good luck in the coming year*. [Christmas greeting. Warlingham, [1936]. 140 × 95 mm. Single sheet. Linocut (55 × 70 mm) initial A with terrier(?) by Erna Pinner. Type: Goudy Modern and Gill Sans. J. B. Green(?) paper]
- 4 [Proof of line-block of drawing (81 × 97 mm) of dog by Pinner, with pencil instructions to the blockmaker at the foot. Dated '1939' in pencil on the verso]
- 5 *Greetings from a friend ...* [Christmas greeting. Warlingham, [1936]. 100 × 140 mm. Ff. [1–4] (French fold). Drawing (81 × 97 mm) of dog by Erna Pinner. Type: Gill Sans. J. B. Green paper]
- 6 *'A strange invisible perfume hits the senses' ...* [Christmas greeting. Woodstock, [1950s]. 120 × 150 mm. Pp. [1–4]. Drawing (81 × 97 mm) of dog by Erna Pinner. Type: Felicity and Perpetua. Brown and black. There is an ATF ornament on page [3]. The image on page [1] is captioned 'RUFUS' and printed within a typographical border]
- 7 [Proof woodcut (38 × 120 mm) with some ink touching-up of two running deer and a rabbit by Erna Pinner, with pencil instructions to the blockmaker at the foot]
- 8 *Speed you well, and prosper your undertakings*. [Christmas greeting. Woodstock, [ca. 1940?]. 75 × 135 mm. Pp. [1–4]. Redrawn woodcut (33 × 123 mm) of running deer and rabbit by Erna Pinner. Type: Gill Sans. Brown. Text: '*Happy days be yours ...*']
- 9 *Speed you well through the coming year ... from Dr and Mrs F. J. Wilkins*. [Christmas greeting. [Woodstock, 1946]. 80 × 170 mm. Single sheet. Redrawn woodcut (33 × 123 mm) of running deer and rabbit by Erna Pinner. Type: Felicity. Brown]
- 10 *In haste to bring a greeting*. [Christmas greeting. Woodstock, [1937]. 100 × 145 mm. Redrawn woodcut (33 × 123 mm) of running deer and rabbit by Erna Pinner. Type: Felicity and Gill Sans. Brown. J. B. Green(?) paper. Text: '*With every good wish for a happy Christmas ...*'. From Walter Schoenhof]
- 11 *Christmas greetings*. [Christmas greeting. Warlingham, [1936]. 145 × 95 mm. Pp. [1–4]. Drawing (69 × 61 mm) of unidentified creature (bearcub?) by Erna Pinner. Type: Bernhardt Cursive Bold, Goudy Modern italic and Gill Sans. Brown. Brown hand-made(?) paper. Text: '*MAY CHRISTMAS MORNING / bring you something quite as / attractive as this*']

- 12*Calendar* [1938]. [Calendar. [Woodstock, 1937?]. 190 × 125 mm. Drawing (69 × 61 mm) of unidentified creature (bearcub?) by Erna Pinner. A sheet of card, printed with the illustration and with a loop of red ribbon threaded through the head; with a commercially printed calendar (70 × 105 mm; Ff. [1–12]) attached at the foot]
- 13*Patricia Cohen*. [Bookplate. [Woodstock, 1937]. 70 × 60 mm. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Perpetua. J. B. Green(?) paper. Six copies]
- ‘Erna Pinner 14–26’ [contains:]
- 14*With the compliments of the season*. [Christmas greeting. [Woodstock, ca. 1940?]. 115 × 90 mm. Pp. [1–4]. Drawing (32 × 42 mm) of prancing horse by Erna Pinner. Type: Felicity. Plate-sunk card. Red and black]
- 15[Ink drawing (58 x 60 mm) on tracing paper of pig looking over fence by Pinner, with pencil instructions (indicating two blocks, one reduced) to the blockmaker at the foot. Taped to a piece of card]
- 16*With best wishes for Christmas and the New Year from Kate Cogni*. [Christmas greeting. Woodstock, [1950s]. 135 × 50 mm. Single sheet. Drawing (27 × 29 mm) of pig and fence by Erna Pinner. Type: Felicity. Red]
- 17[Ink drawing (65 x 86 mm) on tracing paper of chick and snail by Pinner, with pencil instructions (indicating two blocks, both reduced) to the blockmaker at the foot. Taped to a piece of card]
- 18[Ink drawing (59 x 66 mm) on tracing paper of lion jumping through V by Pinner. Taped to a piece of card]
- 19*The best of all greetings ...* [Greeting. Woodstock, [1940 or 1941]. 130 × 95 mm. Drawing (59 × 65 mm) of lion jumping through V by Erna Pinner. Type: Old English and Gill Sans. Printed in red on pale orange card]
- 20[Another copy, printed in black on pale blue-grey card. Not folded]
- 21[Ink drawing (58 x 113 mm) on tracing paper of three geese by Pinner, with pencil instructions (indicating two blocks, both reduced) to the blockmaker at the foot. Taped to a piece of card]
- 22[Ink drawing (110 x 102 mm) on tracing paper of fluffy cat by Pinner, with pencil instructions to the blockmaker at the head. Taped to a piece of card]
- 23[Ink drawing (48 x 135 mm) on tracing paper of a mouse by Pinner, with pencil instructions to the blockmaker at the foot. Taped to a piece of card]
- 24[Ink drawing (87 x 59 mm) on tracing paper of a sailing ship by Pinner, with pencil instructions to the blockmaker at the foot. Taped to a piece of card]
- 25*Ex libris Edward W. Joseph*. [Bookplate. [Woodstock, 1946]. 95 × 75 mm. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Perpetua. J. B. Green paper]

26 *May your ship come safely in.* [Christmas greeting. Woodstock, [1947]. 115 × 80 mm. Pp. [1–4]. Drawing (56 × 44 mm) of a sailing ship by Erna Pinner. Type: Felicity. J. B. Green paper. Text: ‘*May kindly fortune favour you ...*’]

‘Erna Pinner 27–33’ [contains:]

27 [Ink drawing (56 x 164 mm) of three hedgehogs by Pinner, with pencil instructions to the blockmaker at the foot. Pasted to a piece of card, with a partial transparent plastic guard]

28 *God bless all his creatures - including you and me!* [Christmas greeting. Woodstock, [1957]. 80 × 190 mm. Pp. [1–4]. Drawing (55 × 166 mm) of three hedgehogs by Erna Pinner. Type: Perpetua and Felicity. From Rookwoods Farm, On-the-Holy-Brook, Oakridge, Glos.]

29 [Ink drawing (42 x 51 mm) on tracing paper of a swallow in flight by Pinner, with pencil instructions (indicating two blocks, one reduced) to the blockmaker at the foot. Taped to a piece of card]

30 [Ink drawing (105 x 86 mm) on tracing paper of a kitten by Pinner, with pencil instructions (indicating two blocks, both reduced) to the blockmaker at the foot. Taped to a piece of card]

31 [Ink drawing (73 x 84 mm) on tracing paper of three sheep by Pinner, with pencil instructions to the blockmaker at the foot. Taped to a piece of card]

33 [Ink drawing (80 x 73 mm) of owl on branch by hole in tree by Pinner, with pencil instructions to the blockmaker on the verso. Pasted to a piece of card]

‘Erna Pinner 34–41’ [contains:]

34 [Ink drawing (111 x 97 mm) of polar bear and cub by Pinner, with pencil instructions to the blockmaker at the foot. Inscribed in ink on verso ‘Samson Press | Woodstock | Brumas | Erna Pinner’. Pasted to a piece of card and covered with transparent plastic]

35 [Ink drawing (41 x 47 mm) of polar bear cub by Pinner, with pencil instructions to the blockmaker at the foot. Inscribed in ink on verso ‘Erna Pinner | Brumas ...’. Pasted to a piece of card]

36 [Ink drawing (48 x 47 mm) of polar bear cub by Pinner, with pencil instructions to the blockmaker to the right. Signed in ink by Pinner on the verso, with pencil notes identifying the subject etc. Pasted to a piece of card and covered with transparent plastic]

37 [Ink drawing (96 x 129 mm) on tracing paper of a cow and calf by Pinner, with pencil instructions to the blockmaker at the foot. Taped to a piece of card]

38 *The cow.* [Christmas greeting. Woodstock, [1953?]. 140 × 95 mm. Pp. [1–4]. Drawing (49 × 66 mm) of cow and calf by Erna Pinner. Type: Perpetua and Felicity. Brown. Also printed as a postcard. From Broadway, Pennard, Nr Swansea]

- 39[Ink drawing (77 x 113 mm) on tracing paper of two squirrels by Pinner, with (cropped) pencil instructions to the blockmaker at the foot. Taped to a piece of paper]
- 40J. M. Shelmerdine. *As knows the squirrel ...* [Birthday greeting. Woodstock, [1955]. 160 × 130 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner. Type: Perpetua and Felicity. Red-brown and black. Originally published as a Christmas card in 1954. The text has been revised (birthday for Christmas), and the illustration is wrongly said to be a ‘*Wood-engraving by M. A. Carter ...*’]
- 41J. M. Shelmerdine. *As knows the squirrel ...* [New year greeting. Woodstock, [1950s]. 150 × 120 mm. Pp. [1–4]. Drawing (74 × 112 mm) of a pair of squirrels by Erna Pinner, with a redrawn woodcut (20 × 47 mm) of a running deer by Pinner on page [3]. Type: Perpetua and Felicity. Dark brown. Another variant; the text has again been revised (New Year for Christmas). From The Hayes, Longton Road, Stone, Staffs]
- ‘Erna Pinner 42–50’ [contains:]
- 42[Ink drawing (75 x 102 mm) on tracing paper of two horses running towards the viewer by Pinner, with (cropped) pencil instructions to the blockmaker at the foot and on the verso. The artist’s name and address are on the verso. Taped to a piece of card and inserted into a paper folder, with later pencil note reading ‘Artist proof [sic] is ‘sticky’ | old cello-tape’]
- 43P. B. Shelley. – *The immortal sun who, borne by heavenly steeds ...* [Christmas greeting. Woodstock, [1955]. 95 × 125 mm. Pp. [1–4]. Drawing (75 × 101 mm) of two running horses by Erna Pinner (cf. Z67). Type: Felicity and Perpetua. The text is from Shelley’s ‘Homer’s hymn to the sun’. This text was also used with another two-horse image by Pinner (see below). From Eluned Garman Jones]
- 44[Another copy, printed on pale blue card. From Maria H. Oldham]
- 45[Ink drawing (24 x 61 mm) of a woman’s arms drawing on gloves by Pinner, with pencil instructions to the blockmaker at the head and foot. Inscribed in ink on the verso ‘*TO FLORA / FROM / ERNA*’. Pasted to a piece of card]
- 46[Ink drawing (59 x 54 mm) on tracing paper of a ‘Red Admiral’ butterfly by Pinner]
- 47[Ink drawing (59 x 86 mm) on tracing paper of a bulldog by Pinner]
- 48[Ink drawing (89 x 90 mm) on tracing paper of two koalas by Pinner, with pencil instructions (indicating two blocks, both reduced) to the blockmaker at the foot. Taped to a piece of card]
- 49[Ink drawing (84 x 84 mm) of a circular vignette of a rearing stocky horse within a single rule, with pencil instructions to the blockmaker at the foot. The horse is drawn on tracing paper, cut out and pasted to a piece of paper which bears the rule]
- 50[Ink drawing (121 x 134 mm) of a rearing stocky horse (similar to the foregoing) by Pinner, with pencil instructions to the blockmaker on the verso. The verso is also inscribed in ink ‘Stallion | Grey with | colour-plate yellow | (outline for colour plate on top | but the

blockmaker should do | it in a photographic way | Erna Pinner ...'. Taped to a piece of card and covered with transparent plastic]

'Alison Wilson 1–7' [contains:]

1[Scraperboard drawing (59 x 71 mm), reversed out, of flowers between floral rules by Wilson. Annotated in pencil on the verso 'Aconite, Forget-me-not | primrose & daisy | (A. Wilson) ...'. Block survives. See Z116]

2John Gerard. [paragraph] *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1959]. 125 x 100 mm. Pp. [1–4]. Reversed-out scraperboard drawing (60 x 71 mm) of flowers by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green and black. There is an ATF ornament on page [3]. From Margaret and Peter Harvey]

3John Gerard. *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [ca. 1960]. 150 x 120 mm. Pp. [1–4]. Reversed-out scraperboard drawing of flowers (60 x 71 mm) by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green and black]

4[Watercolour drawing (112 x 106 mm) in blue, yellow and white of the bellman and his dog by Wilson. Pasted to a paper folder, signed in pencil 'A.W.' and 'Yes | JMS']

5[Ink and watercolour drawing (114 x 109 mm) of the blue elements of the foregoing. With pencil instructions to the blockmaker at the foot]

6[Print of the foregoing in pale blue-grey, with the yellow elements of item 4 added in ink by Wilson. With pencil instructions to the blockmaker at the head]

7[Another copy with the yellow elements of item 4 again added in ink. With pencil instructions to the blockmaker at the foot (this to be actual size, item 6 to be reduced)]

'Alison Wilson 8–14' [contains:]

8Robert Herrick. *The bell-man*. [Single sheet. Woodstock, [1959]. 240 x 155 mm. Two-colour drawing (115 x 110 mm) of bellman with lantern and hound by Alison Wilson (see Z106). Type: Perpetua and Felicity. Blue, yellow and black]

9Robert Herrick. *The bell-man*. [Christmas greeting. Woodstock, [1947]. 185 x 125 mm. Pp. [1–4]. Two-colour drawing (80 x 76 mm) of bellman with lantern and hound by Alison Wilson (see Z107). Type: Perpetua and Felicity. Grey, red and black]

10[Another copy of pages [1–2] only, stamped 'PROOF | ONLY']

11[Ink drawing (57 x 63 mm) in red and green of flowers by Wilson].

12[Ink tracing of green elements of the foregoing. With pencil instructions to the blockmaker on the verso]

13[Ink tracing of red elements of item 11. With pencil instructions to the blockmaker on the verso]

14John Gerard. [paragraph] *Who would look dangerously up at planets ...* [Christmas greeting.



Woodstock, [1960?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (58 × 64 mm) of flowers by Alison Wilson. Type: Perpetua and Felicity. Green, red and black. There is an ATF ornament on page [3]. A quite different drawing by Wilson was also used with the same text. From Arnold and Hilda Whittaker]

‘Alison Wilson 15–22’ [contains:]

15[Ink drawing (64 x 64 mm) in blue and yellow of nativity within quatrefoil border by Wilson. Annotated in pencil at the foot ‘Rough sketch of 6d card | now in production’]

16[Print of blue elements of the foregoing in pale blue-grey with the yellow elements added in black ink by Wilson. With ink instructions to the blockmaker at the foot]

17Giles Fletcher. *A star comes dancing ...* [Christmas greeting. Woodstock, [1960?]. 100 × 90 mm. Pp. [1–4]. Two-colour drawing (64 × 64 mm) of nativity inside quatrefoil cartouche by Alison Wilson. Type: Felicity. Blue, yellow and black. Two variant copies]

18[Ink drawing (39 x 57 mm) in blue and black of castle in snow and sunshine by Wilson. Mounted on white card]

19[Ink drawing of blue elements of the foregoing]

20[Ink drawing of black elements of item 18]

21 *An old riddle, white bird featherless ...* [Christmas greeting. Woodstock, [1960?]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (39 × 57 mm) of castle with snow and sunshine falling by Alison Wilson. Type: Perpetua and Felicity. Grey and black]

22[Ink drawing (40 x 56 mm) in lilac and black of the sun shining on a fortified building by Wilson. Unidentified (not used at SP?)]

**Box 43** 'Brien 1 – Macnab 65' [Contains 12 fascicles as follows:]

'Stanislaus Brien 1–16 [sic]' [containing:]

1[Ink drawing (182 × 137 mm) of skaters signed by 'BRIEN'. With pencil instructions to the blockmaker at the foot. Pasted into a paper folder titled 'Skaters' on the front]

2*Cutting a figure*. [Christmas greeting. Woodstock, [1939]. 190 × 140 mm. Pp. [1–4]. Drawing (147 × 115 mm) of skaters by Stanislaus Brien. Type: Felicity and Gill Sans. Text: 'England was merry England when | Old Christmas brought his sports again ...'. From Mr and Mrs J. K. Kearney]

3[Ink drawing (159 × 187 mm) of two toucans signed by 'Stanislaus Brien'. With pencil instructions to the blockmaker at the foot]

4A–C[Ink sketches (71 x 60, 108 x 65 and 70 x 97 mm) of chickens by Brien. Used for *Quand trois poules vont aux champs ...* See Z82–Z84]

5[Ink drawing (165 × 226 mm) of a lane with pollarded willows, signed by Stanislaus Brien and dated 2 December 1942. Sellotaped to a piece of card with ink instructions to the blockmaker at the foot. The card is an abandoned (proof?) copy of *The Zodiac, the ram, the bull ...*]

6*May the roads rise with you ...* [Birthday greeting. Woodstock, [ca. 1960?]. 120 × 150 mm. Pp. [1–4]. Drawing (83 × 125 mm) of a lane with pollarded willows, signed by Stanislaus Brien and dated 2 December 1942. Type: Felicity. Text: 'Birthday Greetings / and every good wish / from'. There is an ATF ornament on page [3]]

13 [sic][Ink drawing (151 × 238 mm) of a running hare by Brien. With pencil instructions to the blockmaker at the foot]

14*God send you readier meat than a running hare*. [Christmas greeting. Woodstock, [1958]. 95 × 140 mm. Pp. [1–4]. Sketch (72 × 120 mm) of running hare by Stanislaus Brien. Type: Felicity. From Cols L. Y. Gibson and J. R. N. Bell]

15 [Ink drawing (153 × 200 mm) of pointer (dog) by Brien. With pencil instructions to the blockmaker at the foot]

16 'A strange invisible perfume hits the senses' ... [Christmas greeting. Woodstock, [1959]. 120 × 150 mm. Pp. [1–4]. Drawing (103 × 129 mm) of pointer dog by Stanislaus Brien. Type: Felicity. Cream card. There is an ATF ornament on page [3]. From The Croft, 303 Windsor Road, Oldham]

'Stanislaus Brien 17–21' [containing:]

17[Ink drawing (122 × 194 mm) of two ducks by Brien]

18[Ink sketch (165 × 232 mm) of two greyhounds chasing a hare signed 'Stanislaus Brien'. Not used at SP?]

- 19 [Ink drawing (96 × 143 mm) of walking bear signed 'Stanislaus Brien'. With pencil instructions to the blockmaker on the verso. Used for 1938 calendar]
- 20 [Ink drawing (98 × 175 mm) of wolf signed 'Stanislaus Brien'. With pencil instructions to the blockmaker on the verso. Used for 1938 calendar]
- 21 [Ink drawing (176 × 220 mm) of landscape (riverbank?) with pollarded willows signed 'Stanislaus Brien' and dated 29 March 1942. Very much like item 5, but not used by SP]

'William Kermode 1-3' [containing:]

1A-*Londoner's Christmas*. [Christmas greeting. Woodstock, [1956]. 125 × 100 mm. Pp. [1-4]. Drawing (107 × 75 mm) of vase of flowers on a window sill with London beyond by William Kermode. Type: Perpetua and Felicity. Text: 'To bring you a | Christmas greeting ...'. Two copies, one on white card, one on pale orange card. The latter from David and Glorita Graham]

2[Scrapboard drawing (179 × 229 mm) of the Thames embankment by Kermode. Pasted into a card folder with ink instructions to the blockmaker at the foot and on page [2]. Page [2] also bears two samples of grey ink marked 'Colour suggestions']

3A *Westminster Christmas*. [Christmas greeting. Woodstock, [1957]. 165 × 190 mm. Pp. [1-4]. Scrapboard drawing (128 × 164 mm) of the Thames embankment by William Kermode. Type: Gill Sans italic, Perpetua and Felicity. Grey and black. With an ATF ornament on page [3]. Apparently removed from a Sample Book]

'William Kermode 4-7' [containing:]

4[Scrapboard and ink drawing (160 × 230 mm) of flowers in a vase signed 'K' by Kermode. Pasted to a piece of card with pencil instructions to the blockmaker at the foot. With a tissue guard]

5Shakespeare. '*The fairest flowers o' th season*' [Christmas greeting. Woodstock, [1958]. 120 × 150 mm. Pp. [1-4]. Scrapboard drawing (88 × 125 mm) of flowers in a vase signed 'K' by William Kermode. Type: Perpetua and Felicity. From Eluned Garmon Jones]

6[Scrapboard drawing (153 × 177 mm) of a Peugeot racing car signed 'K' by Kermode. Taped to a piece of card with pencil instructions to the blockmaker at the foot. The verso bears the stamped address of the artist, and the ink manuscript title 'Peugeot Racer - about 1900.' With a tissue guard]

7Shakespeare. *Helter skelter have I rode to thee ...* [Christmas greeting. Woodstock, [1959]. 120 × 140 mm. Pp. [1-4]. Scrapboard drawing (102 × 119 mm) of '*A Peugeot of about 1900*' signed 'K' by William Kermode. Type: Perpetua and Felicity. There is also a calligraphic ornament (10 × 21 mm) of a tortoise on page [3]]

'Alison McKenzie 1-13' [containing:]

1[Ink drawing (152 × 120 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. With pencil title and instructions to the blockmaker at the foot]

- 2–4 *God made the bees ...* [Single sheet. Woodstock, [ca. 1940?]. 280–285 × 190–195 mm. Drawing (153 × 126 mm) of four tiers (mills, miller, mill-owner and bees) by Alison McKenzie. Type: Felicity. J. B. Green paper. Probably reprinted several times. Some copies (impressions?) have the imprint on the verso ‘*Hand-printed at the Samson Press, Woodstock | Drawing by Alison McKenzie*’. Three copies, all with imprint, one trimmed to 260 x 175 mm, one hand-coloured]
- 5 [Ink drawing (192 × 159 mm) of a mountain with palm trees, an elephant, huntsman etc. by Alison McKenzie. With pencil title ‘Under the Umbrageous Umbrella Trees’ and instructions to the blockmaker at the foot]
- 6 [Ink drawing (159 × 126 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. With pencil instructions to the blockmaker at the foot]
- 7A Lewis Carroll. ‘*The time has come, the walrus said ...*’ [Christmas greeting. Woodstock, [1948?]. 140 × 95 mm. Drawing (80 × 63 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. Type: Perpetua and Felicity. Brown. Text: ‘*A Christmas Greeting | and all good wishes for the New Year ...*’. From Mr and Mrs T. Carter]
- 7B Lewis Carroll. ‘*The time has come, the walrus said ...*’ [Christmas greeting. Woodstock, [1948?]. 140 × 95 mm. Drawing (80 × 63 mm) of shoes, ships, cabbages, etc. by Alison McKenzie. Type: Perpetua and Felicity. Text: ‘*With all good wishes for Christmas | and the New Year ...*’. From Herbert Barber. Page [1] is the same edition as the foregoing, page [3] is different]
- 8 [Ink drawing (77 x 228 mm) on three levels of a woman going to market and buying a pig (a fat one) by McKenzie. With pencil instructions to the blockmaker at the foot]
- 9 [Ink drawing (133 x 115 mm) of four seasonal scenes by McKenzie. Mounted, with pencil instructions to the blockmaker at the foot of the mount]
- 10 Richard Brindsley Sheridan. *The English year, January snowy ...* [Mock-up of Christmas greeting. [Woodstock, 1949?]. 150 × 115 mm. Pp. [1–4]. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua and Felicity. Green and black. The illustration and main are cut-out and pasted into position, and the rest of the text is supplied in ink manuscript. With the pencil note on page [3] ‘*To be printed as soon | as the cards come! | 1/-*’ and a pencil calculation possibly indicating that 300 copies were to be printed]
- 11A Richard Brindsley Sheridan. *The English year, January snowy ...* [Christmas greeting. Woodstock, [1949?]. 150 × 115 mm. Pp. [1–4]. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua and Felicity. Green and black. From Col. and Mrs A. J. Kerry]
- 11B Richard Brindsley Sheridan. *The seasons, January snowy ...* [Christmas greeting. Woodstock, [1949]. 140 × 95 mm. Pp. [1–4]. Drawing (88 × 75 mm) of four seasonal scenes by Alison McKenzie. Type: Perpetua and Felicity. Grey-green and black. The same text as the foregoing. From George and Christine Kenyon]
- 12A [Ink drawing (77 x 99 mm) of a ship and various commodities including the date 1577 by Mckenzie]

- 12B [Ink drawing (38 x 94 mm) of three doves above water by McKenzie (unidentified). With pencil instructions to the blockmaker at the foot]
- 13A [Proof wood-engraving (72 × 49 mm) on thin hand-made paper of a fir tree in snow by Alison McKenzie. Signed in pencil by McKenzie]
- 13B *White birds float down ...* [Christmas greeting. [Woodstock, 1961?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (73 × 49 mm) of fir tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Blue and black. From Jan and Phyllis Bijl]
- 13C William Shakespeare. ‘When the soundless earth is muffled’. [Christmas greeting. Woodstock, [1947]. 115 × 80 mm. Pp. [1–4]. Wood-engraving (72 × 49 mm) of a fir tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Black and blue. J. B. Green paper. Text: ‘*To wish you every happiness ...*’. From Alfred and Monica, 12 Capel Close, Oxford]
- ‘Alison McKenzie 14–26’ [containing:]
- 14 [Ink drawing (167 x 144 mm) of wizard and king before three windows with Morrisian decoration by Alison McKenzie. Pasted to a sheet of hand-made paper with pencil instructions to the blockmaker at the foot]
- 15 William Morris. *Folk say, a wizard to a northern king ...* [Christmas greeting. Woodstock, [1952?]. 190 × 140 mm. Pp. [1–4]. Drawing (113 × 95 mm) of wizard and king before three windows with Morrisian decoration by Alison McKenzie. Type: Perpetua. Dark blue-grey. From George and Christine Kenyon. Marked in pencil ‘Proof’]
- 16 [Watercolour drawing (130 x 92 mm) in grey and dark red of a thistle by McKenzie. With pencil notes in the margin regarding the coloured inks used to be used]
- 17 [Ink tracing of the grey elements of the foregoing. With pencil instructions to the blockmaker at the head and foot]
- 18 [Ink tracing of the dark red elements of item 16. With pencil instructions to the blockmaker at the head and foot]
- 19A Robert Burns. *And here’s to them that wish us weel ...* [Greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve]
- 19B Robert Burns. *And here’s to them that wish us weel ...* [Greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve. Pale grey card]
- 19CA *Christmas greeting and all good wishes for the new year ...* [Christmas greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve. Plate-sunk card. From Mr and Mrs H. R. Finn]
- 20 [Watercolour drawing (104 x 64 mm) in grey and pink of a rose by McKenzie]

- 21A[Ink tracing of the grey elements of the foregoing. With pencil instructions to the blockmaker at the foot]
- 21B[Ink tracing of the pink elements of item 20. With pencil instructions to the blockmaker at the foot]
- 22ARupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. Also bears an extract from ‘*Gerard’s Herball, 1597*’. The same illustration was also used for *The seasons alter ...*]
- 22BRupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. Pale grey card. A variant (earlier?) impression lacking the extract from Gerard’s Herball]
- 22C*The seasons alter: hoary-headed frosts ...* [Christmas greeting. Woodstock, [1955]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (70 × 44 mm) of rose by Alison McKenzie. Type: Felicity. Grey and pink. Plate-sunk card. Same image also used for *Unkempt about those hedges ...* From Stone Hedges, Yelverton, South Devon]
- 23A[Ink tracing of a drawing (114 × 195 mm) of angels, bells and robins around a Christmas tree, within a border, by McKenzie. With pencil instructions to the blockmaker at the foot]
- 23B[Ink tracing of a drawing (63 × 40 mm) of vignette of Christmas tree by McKenzie. With pencil instructions to the blockmaker at the foot]
- 24A[Proof in dark red and blue-grey of the block produced from item 23A, plus the background block. Marked in pencil on the verso ‘Design for a Christmas Card to be printed | at 1/– on double cards. Greeting inside.’]
- 24B[Proof on tracing paper of the block produced from item 23A]
- 25*Greetings and all good wishes for Christmas ...* [Christmas greeting. Woodstock, [1956]. 120 × 175 mm. Two-colour drawing (86 × 148 mm) of angels, bells and robins around a Christmas tree, within a border, by Alison McKenzie, with a further vignette of a Christmas tree (42 × 27 mm) on page [3]. Type: Perpetua and Felicity. Dark red and grey. Priced at 10d.]
- 26[Ink drawing (175 × 158 mm) of church within border of bells and steeples by McKenzie. With pencil instructions to the blockmaker at the foot, including ‘reverse to give white line’]
- ‘Alison McKenzie 27–34’ [containing:]
- 27A*And all the bells on earth shall ring ...* [Christmas greeting. Woodstock, [1956, repr. 1957?]. 145 × 120 mm. Pp. [1–4]. Drawing (126 × 109 mm) of church within reversed-out border of bells and steeples by Alison McKenzie. Type: Felicity. Dark blue and black.

With an ATF ornament of bells on page [3]. From Julian Vranek]

27B*And all the bells on earth shall ring ...* [Christmas greeting. Woodstock, [1956, repr. 1957?]. 145 × 120 mm. Pp. [1–4]. Drawing (126 × 109 mm) of church within reversed-out border of bells and steeples by Alison McKenzie. Type: Felicity. Blue-green blue and black. With an ATF ornament of bells on page [3]. From Hill Cottage, Smithwood Common, Cranleigh, Surrey. Stamped ‘PROOF | ONLY’]

28[Ink and watercolour drawing (270 x 105 mm) in black, green and red of a holly tree with a crown above and ivy leaves below by Alison Mckenzie]

29[Ink tracing of the black elements of the foregoing. With ink instructions to the blockmaker at the foot]

30[Proof on tracing paper of the block made from the foregoing, plus accompanying text ‘*Of all the trees ...*’]

31*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and ivy leaves below by Alison Mckenzie. Type: Felicity. Green and black. The berries of the holly are hand-coloured in red and orange. Mock-up in Box 31]

32A[Ink drawing (100 × 48 mm) in black and brown of the Magi beneath a star by McKenzie]

32B[Proof of the black elements of the foregoing printed in pale blue, with the brown elements added by hand in black ink. With pencil instructions to the blockmaker at the foot]

33[Ink drawing (140 × 77 mm) of the black elements of item 32A. With pencil and ink instructions to the blockmaker at the foot]

34*Oh whence come ye, you Kinges three? ...* [Christmas greeting. Woodstock, [1950s]. 140 × 95 mm. Pp. [1–4]. Two-colour drawing (104 × 51 mm) of the Magi beneath a star by Alison McKenzie. Type: Felicity. Red-brown and black]

[Leaves of the fascicle are numbered 35–39, but no items are present]

‘Iain Macnab 1–10’ [containing:]

1‘CANTERBURY PILGRIMS’. [Print. [Woodstock, ca. 1948]. 190 × 280 mm. Two-colour wood-engraving (91 × 156 mm) of four pilgrims on horseback by Iain Macnab. Black and red-brown. Unidentified hand-made paper. Signed in pencil by Macnab. Same blocks used for ‘Christmas through the ages’ 4. See also Boxes 9 and 52]

2*Ye goon to Canterbury; God yow spede.* [Christmas greeting. Christmas through the ages 4. Pilgrimage. Woodstock, [1937]. 145 × 195 mm. Pp. [1–4]. Two-colour wood-engraving (90 × 154 mm) of four pilgrims on horseback by Iain Macnab. Type: Old English, Perpetua and Gill Sans. Brown and black. J. B. Green paper. Text: ‘With every good wish for Christmas ...’. From David and Elsa Burton]

3[*star*] *God speed you well, wherever you may go [star]*. [Christmas greeting. Woodstock,

[1959]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 155 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Old English and Felicity. Brown and black. With an ATF ornament on page [3]. From West Poundgate Manor, Crowborough, Sussex]

4A *Christmas greeting and all good wishes for the new year ...* [Christmas greeting. Woodstock, [ca. 1960]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 156 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Perpetua and Felicity. Brown and black. A variant of the foregoing with no text on page [1]. From Blue Mist, Whidbourne Avenue, Marine Drive, Torquay]

5 *'Longer liveth a glad man than a sorry' ...* [Christmas greeting. Woodstock, [1938]. 225 × 145 mm. Pp. [1–2]. Linocut (190 × 124 mm) of a farmhouse (Fresden Farm?) framed by trees by Iain Macnab. Type: Perpetua and Gill Sans. J. B. Green paper. Dark blue. From George Breeze]

6 *Fresden Farm, Highworth, Wiltshire, January 1939.* [Calendar. [Woodstock, 1938]. 300 × 175 mm. Linocut (190 × 124 mm) of a farmhouse (Fresden Farm?) framed by trees by Iain Macnab. Green and brown. Type: Perpetua. A sheet of card, printed with the illustration and text, with a commercially-produced calendar for 1939 pasted to the foot and a loop of brown ribbon threaded through the head]

7 [Ink drawing (287 × 237 mm) of the SP Columbian Press signed 'IM' by Macnab. With pencil instructions to the blockmaker at the foot (indicating two blocks, both reduced)]

8 [Ink drawing (101 × 146 mm) of the upper mechanism of the SP Columbian Press signed 'IM' by Macnab. With pencil instructions to the blockmaker top right and on the verso]

9 [Ink drawing (289 × 190 mm) of Woodstock Church by Macnab. With pencil instructions to the blockmaker at the foot]

10 *Ring in the valiant man and free ...* [Christmas greeting. Woodstock, [1946]. 195 × 140 mm. Pp. [1–4]. Drawing (131 × 87 mm) of Woodstock church by Iain Macnab. Type: Felicity. J. B. Green paper. This copy printed only on page [1]]

'Iain Macnab 1–10' [containing:]

11A [Ink drawing (60 × 61 mm) of a robin by Macnab. Pasted to a piece of card, with pencil instructions to the blockmaker at the foot]

11B [Ink manuscript (37 × 127 mm) of nine bars of music (the tune of 'The north wind doth blow'). With pencil instructions to the blockmaker at the foot. Although among the Macnab artwork, this may well have been drawn by JMS]

12A *The goose but gaggles in her gate ...* [Christmas greeting. Woodstock, [1946]. 135 × 95 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin by Iain Macnab. Type: Perpetua and Felicity. Pale brown card. Text: 'Warmest Christmas greetings ...'. The robin's breast is hand-coloured with red wash. From Kay and Edgar Gregory]

12B *The north wind doth blow.* [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin with nine bars of music (64 × 19 mm) beneath (the



tune of ‘The north wind doth blow’) by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Text: ‘*The North Wind doth blow* [two full points] | But here are warm greetings ...’. The robin’s breast is hand-coloured. From Rowland Tench]

- 13[Ink drawing (315 × 197 mm) of road winding between two trees into forest (at Blenheim?) by Macnab. Not used?]
- 14[Ink drawing (176 × 280 mm) of the back garden at 11 Park Street, ca. 1945, by Macnab. With pencil instructions to the blockmaker at the foot. Used for a postcard from 1946]
- 15[Ink drawing (186 × 285 mm) of aerial view of Woodstock by Macnab. With pencil instructions to the blockmaker at the foot. Cf Z36]
- 16A*Old Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1955?]. 90 × 140 mm. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Perpetua and Felicity]
- 16B*With all good wishes for Christmas and the new year ...* [Christmas Greeting. Woodstock, [1950s]. 95 × 140 mm. Pp. [1–4]. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Felicity. From Lt Col. and Mrs A. C. Galloway]
- 17*An impression of Old Woodstock.* [Christmas greeting. Woodstock, [1956]. 120 × 155 mm. Pp. [1–4]. Drawing (81 × 136 mm) of aerial view of Woodstock by Iain Macnab. Type: Felicity. Black with a border in blue. Text: ‘*To bring you a Christmas greeting ...*’. With an ATF ornament of a bell on page [3]. From Blanche Whitlock]
- 18[Ink drawing (162 × 279 mm) of Chaucer’s House, Woodstock, by Macnab. With pencil instructions to the blockmaker at the foot]
- 19A*Chaucer’s House, Woodstock ...* [Postcard. Woodstock, [1953]. 90 × 140 mm. Drawing (77 × 133 mm) of Chaucer’s House by Iain Macnab. Type: Perpetua and Felicity]
- 19B*Chaucer’s House, Woodstock, Oxon.* [Greeting. [Woodstock, ca. 1953]. 95 × 140 mm. Pp. [1–4]. Drawing (77 × 133 mm) of Chaucer’s House by Iain Macnab. Type: Perpetua. Printed only on page [1]]
- 19C*With a Christmas greeting and every good wish from ...* [Christmas greeting. Woodstock, [ca. 1953]. 95 × 140 mm. Pp. [1–4]. Drawing (77 × 133 mm) of Chaucer’s House by Iain Macnab. Type: Perpetua and Felicity. From Mr and Mrs Robin Morley]
- 20[Ink drawing (172 × 286 mm) of Park Street, Woodstock, with the SP on the left, by Macnab. Made in 1946. With pencil instructions to the blockmaker at the foot. Two blocks were made (see Z38 and Z39)]
- 21[Ink drawing (173 × 274 mm) of Park Street, Woodstock, with the SP on the left (from the same viewpoint as the foregoing), by Macnab. With the pencil inscription by Macnab ‘I dont know which of these, you would prefer. Personally I like the other best. | I.’]
- 22A*Park Street, Woodstock, in 1946 ...* [Christmas greeting. Woodstock, [1946?]. 115 × 155 mm. Pp. [1–4]. Drawing (80 × 135 mm) of Park Street with the SP premises on the left by Iain Macnab. Type: Felicity. Text: ‘*With best wishes for Christmas | and a happy New Year ...*’. From Hoggrove House, Woodstock]

- 22B *Christmas greetings and my new address after January 16th ...* [Christmas greeting. Woodstock, [ca. 1950]. 95 × 140 mm. Pp. [1–4]. Drawing (80 × 135 mm) of Park Street with the SP premises on the left by Iain Macnab. Type: Felicity. From 22 Park Street, Woodstock (a private commission for whoever lived there)]
- ‘Iain Macnab 23–32’ [containing:]
- 23 [Park Street, Woodstock. Single print. [Woodstock, 1948]. 190 × 280 mm. Drawing (120 × 200 mm) of Park Street with the SP premises on the left by Iain Macnab. J. B. Green paper. Signed in pencil by Macnab, and hand-coloured with blue, grey, green, brown and red-brown washes. See Z38]
- 24 [Ink drawing (169 × 285 mm) of Park Street, Woodstock, with the Church and Bear Hotel in the centre, by Macnab. With pencil instructions to the blockmaker at the foot, overpasted with a slip bearing new instructions (with part of the drawing also masked out). See Z20 and Z21]
- 25 ‘MARKET PLACE, WOODSTOCK [by] IAIN MACNAB’. [Single print. [Woodstock, 1948]. 190 × 280 mm. Drawing (128 × 201 mm) of Park Street with Church and Bear Hotel centre left by Macnab. J. B. Green paper. Titled and signed in pencil by Macnab, and hand-coloured with blue, grey, green and brown washes. See Z20]
- 26A *Market place, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (81 × 123 mm) of Park Street with the Church and Bear Hotel to the left by Iain Macnab (see Z22). Type: Perpetua and Felicity]
- 26B *With all good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [ca. 1950]. 95 × 140 mm. Pp. [1–4]. Drawing (81 × 123 mm) of Park Street with the Church and Bear Hotel to the left by Iain Macnab (see Z22). Type: Felicity. From Mr and Mrs Cyril Argyle]
- 27 *With a Christmas greeting.* [Christmas greeting. Woodstock, [1946?]. 140 × 175 mm. Pp. [1–4]. Drawing (81 × 123 mm) of Park Street with the Church and Bear Hotel to the left by Iain Macnab (see Z22). Type: Perpetua and Felicity. Text: ‘ALL GOOD WISHES FOR | CHRISTMAS AND THE NEW YEAR | FROM | [printed from a calligraphic block] *The Bear ...*’]
- 28 [Ink drawing (168 × 286 mm) of the Post Office, Woodstock, by Macnab. With pencil instructions to the blockmaker at the foot]
- 29 *The Post Office, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (83 × 137 mm) of the Post Office by Macnab (version without the sign of the Bear Hotel). Type: Perpetua and Felicity]
- 30 [Ink drawing (197 × 285 mm) of the bridge at Blenheim by Macnab]
- 31 [Ink drawing (220 × 282 mm) of a riverbank in Blenheim Park by Macnab. With pencil instructions to the blockmaker at the foot]

- 32A *Blenheim Park ...* [Postcard. Woodstock, [ca. 1950?]. 101 × 150 mm. Two-colour drawing (81 × 130 mm) of a riverbank in Blenheim Park by Iain Macnab. Type: Perpetua and Felicity. Black and pale blue]
- 32B *In Blenheim Park ...* [Christmas greeting. Woodstock, [ca. 1950?]. 115 × 150 mm. Pp. [1–4]. Two-colour drawing (81 × 130 mm) of a riverbank ‘*In Blenheim Park*’ by Iain Macnab. Type: Felicity. Black and pale blue. Text: ‘*With best wishes for Christmas | and the New Year ...*’. Signed in ink by ‘Marlborough.’]
- ‘Iain Macnab 33–42’ [containing:]
- 33 [View in Blenheim Park. Single print. [Woodstock, 1950s?]. 240 × 305 mm. Drawing (197 × 249 mm) of a riverbank in Blenheim Park by Iain Macnab. No text. J. B. Green(?) paper. Hand-coloured in blue, green, purple, brown and yellow. Signed in pencil by the artist. A large-size reproduction of item 32 above]
- 34 [Ink drawing (152 × 225 mm) of a shop-front by Macnab. With pencil instructions to the blockmaker along the left-hand edge]
- 35 *Bibles, bellows & boots, godly bukes & grinding stones, trousers, testaments & tea kettles. Everything bought and sold ...* [Birthday greeting. Woodstock, [1955]. 115 × 150 mm. Pp. [1–4]. Drawing of a shop-front (81 × 115 mm) by Iain Macnab (see Z4). Type: Felicity. Text: ‘*May all that you lack be yours ...*’. Printed as a Christmas card in 1949 (with an additional vignette) and as a postcard in 1950]
- 36 [Item removed. Leaf marked in pencil ‘Item too large | and removed | praying figure’]
- 37 [Ink drawing (182 × 134 mm) of Mary, the infant Christ and a woman with a pitcher filling a bath (font?) by Iain Macnab (black elements). With pencil instructions to the blockmaker at the foot]
- 38 [Ink drawing (125 × 146 mm) of the second-colour elements to complete the foregoing by Iain Macnab. With pencil instructions to the blockmaker at the foot]
- 39 *The peace and goodwill of Christmas be yours throughout the coming year ...* [Christmas greeting. Woodstock, [1950s?]. 145 × 205 mm. Pp. [1–4]. Two-colour drawing (131 × 182 mm) of Mary, the infant Christ and a woman with a pitcher filling a bath (font?) by Iain Macnab. Type: Felicity. Black and red-brown. With two ATF ornaments on page [3]. Another card with this illustration has the text: ‘A CHRISTMAS GREETING | and all good wishes for the New Year ...’]
- 40A [Ink drawing (66 × 37 mm) of a Teddy Boy by Iain Macnab. With pencil instructions to the blockmaker at the head and foot]
- 40B [Ink drawing (91 × 37 mm) of littering family by Iain Macnab. With pencil instructions to the blockmaker at the foot]
- 41 [J. M. Shelmerdine]. *Litter lamentation ... rubbish everywhere!* [Single sheet. Woodstock, [1955]. 255 × 175 mm. Drawings (64 × 38 and 62 × 35 mm) of a teddy boy and littering family by Iain Macnab (see Z131 and Z132). Type: Perpetua and Felicity. Hand-set at

SP and printed in at least two impressions, one by hand (copies sold at 6d. each) and the other commercially printed in large numbers (the announcement for 1956 states 'We have now had a large edition machine-printed, for sale at a very low price, without profit to ourselves - a contribution towards a cleaner, tidier land ... Price 1s.9d. a dozen or 12s.6d. a hundred'). Copies of the former are on card (240 × 160 mm) and bear no imprint. Copies of the latter are on thin paper but in a larger format (255 × 180 mm) and have 'Devised and published at the Samson Press, Woodstock. Drawings by Iain Macnab. Copyright reserved.' at the foot. The text was inspired in part by a National Trust report of 1955, and copies were sold through the Trust's newsletter. This is one of the commercially-printed copies]

42[Ink drawing (307 × 64 mm) of fourteen characters featured in old sayings by Iain Macnab. With pencil instructions to the blockmaker at the foot and bottom left]

'Iain Macnab 43–53' [containing:]

43A *baker's dozen of old sayings for present times*. [Christmas greeting. Woodstock, [1958]. 190 × 165 mm. Pp. [1–4]. Drawing (154 × 32 mm) showing 14 characters mentioned in the sayings by Iain Macnab. Type: Perpetua and Felicity. Dark red and black. Text: 'Give us the luxuries of life ...' by J. L. Motley. From Mr and Mrs T. Carter]

44A *baker's dozen of old sayings for present times*. [Single sheet. Woodstock, [1958?]. 225 × 170 mm. Type: Perpetua and Felicity. Drawing (154 × 32 mm) showing 14 characters mentioned in the sayings by Iain Macnab. Red and black. White card. Imprint on verso]

45[Ink drawing (130 × 194 mm) of hackneyed Victorian family singing round the piano by Iain Macnab. With ink instructions to the blockmaker at the foot and bottom left]

46[Ink drawing (131 × 195 mm), a rough sketch of the foregoing, hand-coloured with pink wash]

47[Print taken from the block produced from item 45 above, in pale blue-grey ink, with the pink elements added in black ink by Macnab. With pencil instructions to the blockmaker at the foot]

48Charles Dickens. *'Hark! the herald angels sing'*. [Christmas Greeting. Woodstock, [1958]. 120 × 150 mm. Pp. [1–4]. Two-colour drawing (86 × 129 mm) of hackneyed Victorian family singing round the piano by Iain Macnab. Type: Gill Sans italic, Perpetua and Felicity. Pink and black. With an ATF ornament on page [3]. Page [3] has the text by Dickens 'Many merry Christmases, | friendships ...']

49[Ink drawing (120 × 193 mm) of Woodstock from Blenheim Park by Iain Macnab. With pencil instructions to the blockmaker at the foot and bottom left]

50*Woodstock from Blenheim Park ...* [Postcard. Woodstock, [ca. 1955?]. 90 × 140 mm. Drawing (81 × 130 mm) of 'Woodstock from Blenheim Park' by Iain Macnab. Type: Perpetua and Felicity. 54 copies]

51[Ink drawing (133 × 202 mm) of the bridge at Blenheim by Iain Macnab. With pencil instructions to the blockmaker bottom right]

52J.M. Shelmerdine. *The Columbian hand-press ... it is good to be printing once more on hand-made paper ...* [Single-sheet. Woodstock, April 1959. 300 × 200 mm. Drawings of Columbian Press (64 × 50 mm) and shop-front of SP premises (48 × 81 mm) by Iain Macnab. Type: Perpetua and Felicity. Red. Cream J. B. Green paper]

53[Another copy on one of John Mason's hand-made papers (pale brown with red and green flecks)]

**Box 44** ‘Macnab 66 [i.e. 54] – Pinner 44’ [Contains nine fascicles as follows:]

‘Iain Macnab 54–65’ [containing:]

54 [Ink drawing (98 × 134 mm) of the door and window of Cromwell’s House by Iain Macnab. With pencil instructions to the blockmaker bottom right]

55 *Cromwell’s house, Woodstock (detail) ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (67 × 90 mm) of the door and window of Cromwell’s House by Iain Macnab (see Z54). Type: Perpetua and Felicity]

56 [Ink drawing (162 × 217 mm) of unidentified house (four storeys, two bow windows to front, on street corner) in Woodstock by Iain Macnab. Not used?]

57 [Ink drawing (145 × 239 mm) of the Wheatsheaf Inn, Woodstock, by Iain Macnab. With pencil instructions to the blockmaker at the foot]

58 *The Wheatsheaf Inn, Old Woodstock ...* [Postcard. Woodstock, [1959]. 90 × 140 mm. Drawing (75 × 118 mm) of the Wheatsheaf Inn by Iain Macnab. Type: Perpetua and Felicity. 40 copies]

59 [Ink drawing (147 × 229 mm) of Woodstock (looking over the bridge towards the church) by Iain Macnab. With pencil instructions to the blockmaker bottom right]

60 *Rebus: a part of a forest ...* [Christmas Greeting. Woodstock, [ca. 1959]. 120 × 150 mm. Pp. [1–4]. Drawing (74 × 115 mm) of Woodstock by Iain Macnab (see Z51). Type: Perpetua and Felicity. Red and black. Page [1] is printed within a typographical border. From Cyril and Peggy Morris]

61 [Ink drawing (masked to 101 × 178 mm) of the shop-front of the SP premises by Iain Macnab. With ink instructions to the blockmaker at the foot. Marked at the head ‘Urgent, please’]

62 *The Old Town House, Woodstock.* [Single sheet. Woodstock, [ca. 1959]. 190 × 280 mm. Drawing (144 × 227 mm) by Iain Macnab. Type: Felicity (on verso only)]

63 *The Old Town House, Woodstock.* [Christmas Greeting. Woodstock, [1959]. 120 × 175 mm. Pp. [1–4]. Drawing (88 × 140 mm) of the Old Town House by Iain Macnab (see Z51). Type: Felicity. Text: ‘*With all good wishes for Christmas | and a happy new year ...*’. With a typographical border printed in red on page [1]. There is an ATF ornament on page [3]. From Colonel and Mrs A. J. Kerry, the Old Town House]

64 [Ink drawing (118 × 191 mm) of the Marlborough Arms Hotel, Woodstock, by Iain Macnab. With ink instructions to the blockmaker at the foot]

65 *Marlborough Arms Hotel and Restaurant, Woodstock.* [Christmas Greeting. Woodstock, [1950s?]. 110 × 140 mm. Pp. [1–4]. Drawing (83 × 135 mm) of the Marlborough Arms by Iain Macnab. Type: Perpetua and Felicity. Text: ‘*With Christmas Greetings | and every good wish | for the New Year ...*’. From Mr and Mrs Max Ehram]

‘Iain Macnab 66–74’ [containing:]

- 66 [Ink drawing (160 × 265 mm) of the Town Hall, Woodstock, by Iain Macnab. On thick card. With pencil instructions to the blockmaker top right]
- 67A *The Town Hall, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 120 × 150 mm. Pp. [1–4]. Drawing (75 × 125 mm) of the Town Hall, plus a vignette (29 × 39 mm) of the stocks, both by Iain Macnab. Type: Felicity. Printed on cream card. Text: ‘*Greetings / and best wishes / from*’]
- 67B *The Town Hall, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 120 × 150 mm. Pp. [1–4]. Drawing (75 × 125 mm) of the Town Hall, plus a vignette (29 × 39 mm) of the stocks, both by Iain Macnab. Type: Felicity. Printed on white card, the drawing on a cream ground. Text: ‘*Greetings / and best wishes / from*’. From Blanche Whitlock]
- 68 *The Town Hall, Woodstock ...* [Postcard. Woodstock, [ca. 1955?]. 90 × 140 mm. Drawing (75 × 125 mm) of the Town Hall by Iain Macnab (Z42). Type: Perpetua and Felicity]
- 69 [Ink drawing (183 × 333 mm) of the Post Office, Hall, Woodstock, with the Bear Hotel to the left, by Iain Macnab. This image includes the sign of the Hotel. With pencil instructions to the blockmaker top right]
- 70A *Park Street, Woodstock ...* [Christmas greeting. Woodstock, 1964. 115 × 150 mm. Pp. [1–4]. Drawing (76 × 136 mm) of the Post Office by Macnab (version including the sign of the Bear Hotel), with a vignette of the Woodstock arms (19 × 16 mm) on page [3]. Type: Felicity. From the Mayor, Councillor Mrs M. E. Bowley, 1964]
- 70B *The Post Office, Woodstock in 1946 ...* [Postcard. Woodstock, [ca. 1950?]. 90 × 140 mm. Drawing (76 × 136 mm) of the Post Office by Macnab (version including the sign of the Bear Hotel). Type: Perpetua and Felicity]
- 71 [Ink drawing (177 × 272 mm) of the Market Place, Woodstock, with the Bear Hotel and church centre left, by Iain Macnab. With pencil instructions to the blockmaker at the foot]
- 72 [Ink drawing (177 × 280 mm) of rustic street, probably Rectory Lane in Woodstock (behind the SP), by Iain Macnab. With pencil instructions to the blockmaker at the foot. See Z41]
- 73 [Ink drawing (140 × 172 mm) of unidentified cottage (in Woodstock?) by Iain Macnab. Not used?]
- 73 [Ink drawing (140 × 172 mm) of street (in Woodstock?), houses and gateway to left, deep shadows to right, by Iain Macnab. With pencil instructions to the blockmaker at the foot. See Z47]
- ‘Iain Macnab 75–87’ [containing:]
- 75 [Item removed. Leaf marked in pencil ‘item too large | & removed | Drawings of Blenheim | Park & Palace | including Column | of Victory’]
- 76 [Ink drawing (190 × 327 mm) of the façade of Blenheim Palace by Iain Macnab. With pencil

instructions to the blockmaker at the foot]

77 [Blockmaker's proof (120 × 205 mm) of the foregoing. See Z26]

78 [Ink drawing (116 × 273 mm) of distant view of Blenheim bridge by Iain Macnab. Used as the frontispiece to *Introduction to Woodstock*. With pencil instructions to the blockmaker at the foot]

79[Item removed. Leaf marked in pencil 'Item too large | & removed | Plan of Woodstock | and Blenheim']

80[Proof ( 123 × 184 mm) of the map of 'WOODSTOCK AND | BLENHEIM' by Macnab. As used in *Introduction to Woodstock*. See Z19]

81[Item removed. Leaf marked in pencil 'Item too large and removed | Picture of Bear Hotel | in Woodstock']

82A–B[Proof (84 × 134 mm) of drawing of the Bear Hotel by Macnab. On transparent plastic film. Two copies. See Z49]

83A[Pencil drawing (84 × 134 mm) of background to the foregoing, with rough stone effect, by Macnab. With pencil instructions to the blockmaker at the foot].

83B[Proof of the block made from the foregoing. On transparent plastic film in pale brown ink]

84A '*The Bear*', *Woodstock*. [Christmas Greeting. Woodstock, [ca. 1960?]. 115 × 145 mm. Pp. [1–4]. Drawing (84 × 134 mm) of the Bear Hotel by Iain Macnab (captioned on page [2] '*The Bear Hotel, Woodstock: well-known to | many overseas visitors to Nuffield Exports ...*'). Type: Felicity. J. B. Green(?) paper. Text '*With Christmas Greetings | and every good wish | for the New Year*'. This version uses only the black block of the two-colour image, and may be earlier]

84B *The Bear Hotel, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour drawing (84 × 134 mm) of the Bear Hotel by Iain Macnab. Type: Felicity. Orange (background) and black. Text: '*With best wishes for Christmas | and a happy New Year | from*']

85[Ink drawing (132 × 168 mm) of High Lodge, Woodstock, by Macnab. Used in *An introduction to Woodstock* (1951). With pencil instructions to the blockmaker at the foot].

86[Ink drawing (76 × 140 mm) of aerial view of landscape with the ruins of the Manor House at Woodstock by Macnab. Used in *An introduction to Woodstock* (1951). On tracing paper. With pencil instructions to the blockmaker at the foot. See Z55].

87A[Ink drawing (76 × 76 mm) of old market cross at Woodstock by Macnab. Used in *An introduction to Woodstock* (1951). On tracing paper. With pencil instructions to the blockmaker at the head and foot]

87B[Ink drawing (36 × 84 mm) of Manor House at Woodstock by Macnab. Used in *An introduction to Woodstock* (1951). On tracing paper. With pencil instructions to the



blockmaker at the foot. See Z56].

‘Iain Macnab 88–95’ [containing:]

88[Item removed. Leaf marked in pencil ‘Item too large and removed | Pen and ink drawing of Woodstock?’]

89*Market Street, Woodstock ...* [Christmas greeting. Woodstock, [ca. 1960?]. 125 × 185 mm. Pp. [1–4]. Drawing (72 × 140 mm) of Market Street with a car in the shadows on the left by Iain Macnab. Type: Felicity. Orange-red (typographical border on page [1]) and black. Text: ‘*With best wishes for Christmas | and a happy New Year | from*’. From Cyril and Peggy Morris]

90[Ink drawing (159 × 108 mm) of a collection of corbels from Woodstock church by Macnab. Used in *Introduction to Woodstock*. With pencil instructions to the blockmaker at the foot]

91A[Ink sketch (38 × 37 mm) of a corbel from Woodstock church by Macnab. Used in *Introduction to Woodstock*. With pencil instructions to the blockmaker at the foot. See Z58]

91B[Ink sketch (46 × 38 mm) of a corbel from Woodstock church by Macnab. Used in *Introduction to Woodstock*. With pencil instructions to the blockmaker at the foot. See Z57]

92[Ink drawing (86 × 139 mm) of a river flowing between trees towards a bridge by Macnab. With pencil instructions to the blockmaker at the foot]

93A[Ink drawing (97 × 87 mm) of the Woodstock stocks by Macnab. With pencil instructions to the blockmaker at the foot]

93B[Ink drawing (56 × 82 mm) of the Woodstock stocks by Macnab. With ink instructions to the blockmaker at the foot]

93C[Blockmaker’s proof of the foregoing, with ink instructions to the blockmaker at the foot for a half-size version]

94A[Ink drawing (21 × 28 mm) of a pair of stumpy trees beset by birds by Macnab. With pencil instructions to the blockmaker at the foot]

94B[Ink drawing (27 × 27 mm) of a tree on a hillside by Macnab. With pencil instructions to the blockmaker at the foot. Also marked in pencil as a ‘Tiddler’]

94C[Ink drawing (43 × 64 mm) of a stream winding through a valley by Macnab. With pencil instructions to the blockmaker at the foot and to the left]

94D[Ink drawing (47 × 44 mm) of a tree with a mountain behind by Macnab. Marked in pencil as a ‘Tiddler’. Also with a rough ink sketch on the verso, scored over in pencil]

95[Scrapboard drawing (76 × 115 mm) of view ‘From a Woodstock window’ by Macnab. With pencil instructions to the blockmaker on the verso. Used for a postcard from

around 1946. See Z31]

‘Gwenda Morgan 1–13’ [containing:]

- 1A [Ink drawing (77 × 100 mm) of the cloud background to item 1B by Morgan. With pencil instructions to the blockmaker at the foot, and in the centre]
- 1B [Ink drawing (77 × 94 mm) of putti amid clouds by Morgan. With pencil instructions to the blockmaker at the foot, and in the centre]
- 2 [Print of item 1B in pink with the clouds added by hand in grey watercolour. In a white card mount. With pin-holes at the top corners (used for display in the shop or at an exhibition?)]
- 3 [Wood-engraving (102 × 152 mm) of children boating, man sketching, with church and country house in the background by Gwenda Morgan. In a cream card mount]
- 4–5 [Two proofs on Japanese paper of the foregoing]
- 6 Thomas Hood. *The summer never shines so bright ...* [Christmas greeting. Woodstock, [1951]. 125 × 150 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of children boating, man sketching, with church and country house in the background by Gwenda Morgan. Type: Perpetua and Felicity. From Mr and Mrs Stanley Parr Dixon]
- 7 [Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39)]
- 8 Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity]
- 9 [Wood-engraving (35 × 35 mm) of holly by Morgan. In a cream card mount]
- 10A *Christmas greetings*. [Christmas greeting. Woodstock, [1958?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (35 × 35 mm) of holly by Gwenda Morgan. Type: Gill Sans italic and Felicity. The berries of the holly hand-coloured in red. Text: ‘To wish you a happy Christmas | and a happy year to follow ...’]
- 10B *With every good wish for Christmas and for your health and happiness throughout the coming year ...* [Christmas greeting. Woodstock, [1958?]. 100 × 125 mm. Pp. [1–4]. Wood-engraving (35 × 35 mm) of holly by Gwenda Morgan. Type: Felicity. Green and black, the berries of the holly hand-coloured in red. From Mr and Mrs F. Wormleighton]
- 11 *Best wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [ca. 1960]. 155 × 130 mm. Pp. [1–4]. Wood-engraving (35 × 35 mm) of holly by Gwenda Morgan. Type: Felicity. Green and black, the berries of the holly hand-coloured in red. The text appear on page [2]. Page [3] bears a monochrome photograph of ‘*Hoggrove House, Park Street, Woodstock*’]
- 12 [Proof wood-engraving (196 × 76 mm) of ‘Epiphany’ by Gwenda Morgan. With tape-marks at the top corners]

13 John Milton. *See how from far upon the Eastern road ...* [Christmas greeting. Woodstock, [1959]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (196 × 76 mm) of ‘Epiphany’ by Gwenda Morgan. Type: Perpetua and Felicity. From Charles A. Fowke]

‘Erna Pinner 1–13’ [containing:]

1 [Ink drawing (96 × 195 mm) of four scottie dogs by Erna Pinner. On tracing paper, folded]

2 [Proof pull of a woodcut (143 × 280 mm) of three fauns by Pinner. On tracing paper. Touched up with ink and gouache(?). With ink instructions to the blockmaker at the foot, and in the centre. Similar image was cut on lino for the the Press at Warlingham]

3A *Christmas greeting and all good wishes for the new year ...* [Christmas greeting. Woodstock, [1950s?]. 115 × 155 mm. Reduced woodcut (70 × 140 mm) of three fauns by Erna Pinner. Type: Perpetua and Felicity. Brown. From Noel, Jacque and Denise, 7 Park Lane, Woodstock]

3B *In haste to wish you a happy Christmas ...* [Christmas greeting. Woodstock, [1937]. 100 × 145 mm. Reduced woodcut (70 × 140 mm) of three fauns by Erna Pinner. Type: Felicity and Gill Sans. Brown. J. B. Green(?) paper. From Philipp Hochschild]

4 [Ink drawing (32 × 35 mm) of a donkey (outline) by Pinner. On tracing paper. Pasted to a larger sheet of paper, signed in ink by Pinner, with pencil instructions to the blockmaker. Used for *The ass saw the angel of the lord*]

5 [Ink drawing (140 × 240 mm) of three running horses by Pinner. On tracing paper. Touched up with white gouache(?). Pasted to a larger sheet of paper. With pencil instructions to the blockmaker at the foot. Pinner’s printed address label on the verso]

6A [Piece of multi-layered underlay for the block used for item 6B, based on an impression of the block in brown]

6B *With all good wishes for a happier new year ...* [New year greeting. Woodstock, [ca. 1940?]. 95 × 140 mm. Pp. [1–4]. Drawing (62 × 119 mm) of three horses by Erna Pinner. Type: Felicity and Gill Sans. From Rudolf and Lola Hahn]

7A *With all good wishes for Christmas and the new year ...* [Christmas greeting. Woodstock, [1950s?]. 140 × 190 mm. Pp. [1–4]. Drawing (100 × 182 mm) of three horses by Erna Pinner. Type: Felicity]

7B William Shakespeare. *Gallop apace, you fiery-footed steeds.* [Postcard. Woodstock, [1950s]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans]

8 [Ink drawing (109 × 287 mm) of three scotties by Pinner. With pencil instructions to the blockmaker at the foot. Pinner’s printed address label on the verso]

9 [Ink drawing (110 × 290 mm) of three scotties by Pinner. A tracing of the foregoing. On tracing paper, pasted to card and folded so that one of the scotties is removed. With ink instructions to the blockmaker at the head and on the verso]

- 10[Ink drawing (201 × 111 mm) of four seahorses by Pinner. On tracing paper, pasted into a fold of hand-made paper. With pencil instructions to the blockmaker at the foot. Pinner's printed address label on the verso]
- 11[Thick hand-made paper folder, originally used for specimens of 'Hand Made | HAYLE MILL | Rough Edged' paper. Marked in manuscript by JMS 'Swans | Two-Coloured Drawing | Original drawing enclosed, together | with separate tracing for each colour | Actual size.' Containing:
- 11AInk and gouache(?) drawing (155 × 132 mm) in black and grey of swans by Pinner. On card. With pin-holes at the corners.
- 11BInk tracing of the black elements of the foregoing. With pencil instructions to the blockmaker at the foot. On tracing paper. Pasted to card.
- 11CInk tracing of the grey elements of item 11A. With pencil instructions to the blockmaker at the foot. On tracing paper. Pasted to card]
- 12[Print of the blocks made from item 11, the black on tracing paper overlaid on the grey. With pencil notes on positioning of the block by JMS at the foot]
- 13*Happy days roll onward ...* [Christmas greeting. Woodstock, [1939]. 225 × 160 mm. Pp. [1–4]. Two-colour drawing (154 × 135 mm) of swans by Erna Pinner. Type: Monoline and Gill Sans. Grey and black. J. B. Green paper. Text only on page [3]. Described in manuscript as 'Swans. 9d.']
- 'Erna Pinner 14–26' [containing:]
- 14[Ink drawing (98 × 91 mm) of a squirrel by Pinner. On tracing paper, pasted to card and mounted. With pencil instructions to the blockmaker at the foot. The image was turned slightly when printed, accounting for its taller, narrower dimensions]
- 15*May fortune bring you no hard nuts to crack.* [Christmas greeting. Woodstock, [1939]. 205 × 145 mm. Pp. [1–4]. Drawing (102 × 82 mm) of a squirrel by Erna Pinner. Type: Felicity and Gill sans. Red and grey. J. B. Green paper. The drawing is printed within a triple-rule border. Text: '*To greet you at Christmas | and wish us all | a happier New Year*']
- 16[Ink drawing (193 × 103 mm) of a cocker spaniel by Pinner. On tracing paper, pasted to card. With pencil instructions to the blockmaker top left and bottom right]
- 17[Piece of two-layered printer's underlay for the foregoing]
- 18[Ink drawing (153 × 169 mm) of the head and shoulders of a cat by Pinner. On tracing paper, pasted to paper. With pencil instructions to the blockmaker at the foot. Signed in ink by Pinner, with her address, at the foot]
- 19A[Ink drawing (77 × 90 mm) of bluetits on a branch by Pinner. On tracing paper, attached to card. With pencil instructions to the blockmaker top left and bottom right. A colour sample (blue) top left]

- 19B[Ink drawing (74 × 87 mm) of background to the foregoing by Pinner. On tracing paper, attached to card. With pencil instructions to the blockmaker top left and bottom right. A colour sample (yellow) top left]
- 20[Colour pencil drawing (166 × 273 mm) of two prancing horses by Pinner. With colour samples (orange and grey) top right]
- 21[Print taken from the block made from item 24 in pale blue-grey, with the second-colour elements added in ink by Pinner. With pencil instructions to the blockmaker at the foot]
- 22[Print taken from the reduced block (101 × 165 mm) made from item 24 in pale blue-grey, with the second-colour elements added in ink by Pinner. This one not used?]
- 23A[Print taken from the reduced block (101 × 165 mm) made from item 24 in pale blue-grey, with the second-colour elements added in ink by Pinner. With pencil instructions to the blockmaker at the foot]
- 23B[Print taken from the reduced block (101 × 165 mm) made from item 24 in pale grey. On tracing paper]
- 24[Ink drawing (165 × 271 mm) of the grey elements of item 20 by Pinner. With pencil instructions to the blockmaker at the foot (indicating that this image was used twice, once to make blocks and once as a guide for the 'square of mount' of the second-colour block)]
- 25A *Christmas greeting and all good wishes for the New Year ...* [Christmas greeting. Woodstock, [1950s]. 125 × 185 mm. Pp. [1–4]. Two-colour drawing (101 × 164 mm) of two prancing horses by Erna Pinner (see Z67). Grey, orange and black. From Compton Hill House, Tettenhall Wood, Wolverhampton]
- 26A *Greetings*. [Christmas greeting. Woodstock, [1950s]. 90 × 115 mm. Drawing (46 × 76 mm) of two prancing horses by Erna Pinner. Type: Perpetua and Felicity. Plate-sunk card. Red. From St James Hospital]
- 26B *Friendly greetings*. [Christmas greeting. Woodstock, [1952?]. 75 × 115 mm. Drawing (46 × 76 mm) of two prancing horses by Erna Pinner. Type: Perpetua and Felicity. Red. From Dorothy Morris, St James Hospital]
- 'Erna Pinner 27–35' [containing:]
- 27[Ink drawing (99 × 191 mm) of two running horses by Pinner. On tracing paper, pasted to card. Wrapped in tissue, which has adhered to old sellotape at the corners of the images. With the remains of instructions to the blockmaker top right. Signed in ink by Pinner on the verso with her address]
- 28 *Speed you well through the coming year ...* [Christmas greeting. Woodstock, [1955]. 120 × 180 mm. Pp. [1–4]. Drawing (86 × 163 mm) of two running horses by Erna Pinner (see Z69), with a vignette (30 × 43 mm) of a rearing horse by Pinner on page [4]. Type: Perpetua and Felicity. Dark grey on pale blue card. From Mary H. Oldham]
- 29AP. B. Shelley. – *The immortal sun who, borne by heavenly steeds ...* [Christmas greeting.

Woodstock, [1955]. 95 × 140 mm. Pp. [1–4]. Drawing (65 × 111 mm) of two running horses by Erna Pinner (cf. Z69/Z70). Type: Felicity and Perpetua. The text is from Shelley's 'Homer's hymn to the sun'. This text was also used with another two-horse image by Pinner (see above). From George's Plot, Abbots Leigh]

29B *So speed you well ...* [Christmas greeting. Woodstock, [1956]. 80 × 130 mm. Pp. [1–4]. Drawing (61 × 110 mm) of two running horses by Erna Pinner. Type: Felicity. Printed in black and white on red card. From Pamela Frankau]

30 [Ink drawing (135 × 140 mm) of a long-haired cat by Pinner. On tracing paper, pasted to card and covered with transparent plastic film. With pencil instructions to the blockmaker at the foot. Signed in ink by Pinner on the verso with her address, and the title 'Persian Cat (eyes yellow)'. See Z79]

31 [Print of reduced block (101 × 99 mm) from the foregoing. Printed in grey on tracing paper, with text area sketched in pencil]

32A *winter's tale, pussie by the fireside ...* [Christmas greeting. Woodstock, [1955]. 125 × 135 mm. Pp. [1–4]. Drawing (101 × 97 mm) of long-haired cat by Erna Pinner (see Z79), with a vignette (26 × 30 mm) of a cat on page [3]. Type: Perpetua and Felicity. Grey and black with the cat's eyes hand-coloured yellow. Priced at 9d.]

33 [Ink drawing (195 × 209 mm) of Pegasus in flight by Pinner. On card, signed by Pinner and dated 1960. With ink instructions to the blockmaker on the verso. Pinner's address label etc. also on the verso]

34A [Print of a reduced version of the foregoing (100 × 108 mm). With pencil instructions to the blockmaker on the verso (indicating a further reduced block to be made)]

34B Shakespeare. *O, for a horse with wings!* [Christmas greeting. Woodstock, [1960?]. 120 × 140 mm. Pp. [1–4]. Drawing (100 × 108 mm) of Pegasus in flight by Erna Pinner (cf. Z71). Type: Felicity. Blue-grey and black. Text: '*To bring you a Christmas greeting / and wish you a happy New Year ...*'. From Maria H. Oldham]

35 Shakespeare. *O, for a horse with wings!* [Christmas greeting. Woodstock, [1961]. 120 × 140 mm. Pp. [1–4]. Drawing (100 × 108 mm) of Pegasus in flight by Erna Pinner (cf. Z71). Type: Felicity. With a red and black ribbon threaded through the left-hand end of the front panel. Text: '*With best wishes, and may 1962 / bring you a successful season / under both rules*']

'Erna Pinner 36–44' [containing:]

36 [Ink drawing (195 × 134 mm) of two fish (angelfish?) by Pinner. On tracing paper, attached to card. With pencil instructions to the blockmaker top left and on the verso]

37 *The fish was one of the earliest symbols of Christianity ...* [Christmas greeting. Woodstock, [1961?]. 150 × 115 mm. Pp. [1–4]. Drawing (128 × 86 mm) of fish (angelfish?) by Erna Pinner, plus calligraphic images of the word Ichthus in Greek and a fish on page [3]. Type: Perpetua and Felicity. Red-brown. Pale yellow card]

38 [Ink drawing (155 × 107 mm) of six prancing horses (mirror images) by Pinner. On tracing

paper, attached to paper with Air Mail labels. With pencil instructions to the blockmaker at the foot. Signed in ink by Pinner, with her address. See Z89 and Z90]

39*Cheerful days and many of them.* [Birthday greeting. Woodstock, [ca. 1940]. 150 × 100 mm. Pp. [1–4]. Drawing (78 × 54 mm) of six prancing horses by Erna Pinner. Type: Monoline, Perpetua and Felicity. Brown. J. B. Green(?) paper. The image on page [1] is printed within a border of type ornaments]

40[Ink drawing (181 × 129 mm) of six groups of fauns (mirror images) by Pinner. On tracing paper, attached to paper. With pencil instructions to the blockmaker at the foot. See Z88. The individual groups were also used separately]

[41] [Nothing present. Error in numbering?]

42[Ink drawing (191 × 127 mm) of six animals (anteater, zebra, seal, porcupine, ostrich, polar bear and rhino) by Pinner. On tracing paper, attached to card. With pencil instructions to the blockmaker at the foot. See Z86]

43[Scraperboard drawing (227 × 143 mm) of the same image as the foregoing, but reversed out, by Pinner. Pasted to card. With pencil instructions to the blockmaker at the foot. Cf. Z87]

44[Ink drawing (176 × 238 mm) of four greyhounds in a wind field by Pinner. On tracing paper, pasted to paper, with a transparent plastic covering. With pencil instructions to the blockmaker on the verso (indicating two blocks, one reversed)]

## Box 45

[Analytical account-book for 1950–1962, covering only the shop (nothing on printing?). 315 × 207 mm. Pp. [1–84]. A ‘Guildhall’ ledger, bound in quarter purple cloth, with darker purple cloth on the boards. With the stamp of ‘HUNTS (OXFORD) LTD. | 18, BROAD STREET ...’ on the front free endleaf (which also bears a printed description of the Guildhall series by the maker). Annotated in biro on the cover-label ‘Analysis’. Completed in biro and ink by FG on pages [2–12]. Contents: Pp. [2–3] July 1950–March 1951, covering ‘Gloves’ and ‘Men’s Gloves’, lists 14 different sorts of gloves, with pencil marks indicating sales during the period (busiest in December 1950, and not kept up thereafter); [4–5] July 1950–March 1951 ‘Women’s Gloves’ similar arrangement (sales are more healthy, especially of ‘Utility’ gloves); [6–7] analysis of ‘Gross Total & Sales per month’ during 1960, 1961 and 1962 (November and December being busiest - total sales for 60=£923.3s.6d. for 61=£946.12s.2d., 62 not completed); [8–10] tables of ‘Gross total of Sales for goods’ for 1956–1962 (tax years), divided into sections for weaving, gloves and horn, and subdivided for weaving by ‘L/Canon’, ‘Surfield’ and ‘Vardoc’ and for horn by ‘Robsch’ (no activity until 1959) and ‘McArthur’, breaks down simply (and approximately) as follows:

	Weaving	Gloves	Horn	
1956	£140	£437.16.5		£37.17.4
1957	£194	£403		41.14.8
1958	£210	367.15.4		67.4.9
1959	174	371.15.4		121
1960	266	462		107
1961	255	361.3	134	
1962	(complete only April–July);			

[11] blank; [12] all scored out ‘Annual totals since 1956’ (only completed for 1956 and 1957)



## Box 46

'CASH | BOOK'. [Account-book of expenditure for 1963–1966. 325 × 215 mm. Ff. 1–191. Bound in half pale brown leather with dark green cloth-covered boards. Filled-in only on openings 1–12 and 191 in ink by FG (latterly by JMS). Contents: ff. 1 list of 'Investments, 1963–4', Treasury Stock, Edinburgh Investment Trust, Tobacco Securities, etc., bringing in some £167 during the period April 63 to January 64; 2 'Dress Account, 1963–64' and 1964–1965 spending on clothes, totaling £65.4.8 in 1963/4, some £110 in 1964/5 (including £53.3.6 for a 'Winter outfit'); 3–12 'Personal Account' for 1963–1966 detailing, month by month, income and outgoings (each is balanced, with the running total of investments, minus outgoings, kept throughout), as follows:

Income from trusts, including Grierson Trust, securities 'HJCG, royalties' (FG receiving royalties for her father's works, presumably one fifth since 'Grierson Royalties (1/5)' appears on f. 5), income tax returns, old age pension (begins in 1964), a 'Transfer for operation' of £200 in February 1966, money paid up by BUPA.

Outgoings include payments to BUPA, dentist, butcher, various individuals (including Drummond-Hay), societies, booksellers, oculist, various shops, Acland Nursing Home (payments made in March and April 65, also paid a Miss Little for physiotherapy and Dr J. V. Mitchell 'anaesthetist', June 1966, and C. U. Webster 'surgeon'), 'Cash (for hospital)' £10 in March 66, University College Hospital £85.3.7. March 66, Home and Colonial Nurses (several payments March/April 66), Elsworth 'anaesthetist'.

First entry by JMS is for May 1966, last entry is for October 66, the month before FG died - total 'profit' for the period = £437.1.8; 13–190 blank; 191 'Dress Account, 1965–66'. Loosely inserted is a cheque-book (the last used by FG), from the National and Provincial Bank Ltd, covering many of the payments recorded in the accounts between 26.xi.65 and 29.vii.66]

## Box 47

'CASH | BOOK'. [Record of 'Cash Account' for 1962–1966 for shop (nothing directly to do with printing). 330 × 220 mm. Ff. 1–191. Bound in half pale brown leather with dark green cloth-covered boards. Filled-in only on openings 1–22 in biro and ink by FG (latterly by JMS, FG's handwriting becomes more legible as time passes). On a front flyleaf is the pencil note by FG 'Spare copy of this on washstand in big boxroom'. Contents: ff. 1–22 'Cash Account' for September 1963–January 1967, each opening with income on the left and outgoings on the right, balanced month-by-month with a running total for each year, as follows:

Income includes sale of gloves, weaving, horn, tiles, 'medallions', silver, soft toys, other toys, Woolite, Shetland goods, cottons (dusters, aprons), etc.

Outgoings include payments to suppliers of goods (Cairns for medallions, Surfield for weaving and pottery, Lochcanon for weaving, McInnes for tiles, Vardoc for ties, Dickinson for 'counter bags', McArthur for horn and brooches, A. Hawksley for brooches and a commissioned pendant, Pullman for gloves, Dickens for dolls (including 'Hieland Lassie'), Dudleys for shop fittings, Adie for tweed, 'Constable' for guidebooks, Woolite, Woodpecker Toys, Henry Ling and Son Ltd for wrapping paper (63), Bridge for 'craft work' and 'book-rests', Yateley Industries for cottons and 'Scotch goods', Alwyn for gloves (from 64), Anna Ben(?) for dolls, Richard Garnett for engraved mugs (66), Mrs Carter for weaving) and for postage, cheque books, stationery, occasionally insurance, etc.. Includes odd payments for 'P.O. Directory advertisement' (8.i.63), 'Constable' for 'Advert (2 years)' (16.vii.63, 30.vi.65, in Oxford guidbook?), 'Olivetti, maintenance' (1.8.63, 9.8.64, 25.vii.65), 'Castle's Town & Country Directory' (5.i.64), 'R. I. Burrah[?], advertisement' (14.xii.64), 'Trades Directory' (18.i.65), 'Clarkson Hyde fee' (20.x.65, 12gns, solicitor?), 'Rural Industries Bureau advert' (14.i.66). Includes also payments to Brindle for printing circulars on 27.x.62 £4.15 '(½ share)', on 13.iv.63 £5.10 'spring circular' and on 24.xi.63 £4.17.6 (half share). 'Ellams duplicating Co' for 'circular 2/3rd' on 30.ix.64 £3.2.2. Some domestic costs creep in, '1/3 Fuel Oil' on 27.iv.66, '1/3 Electricity' and '1/3 Water Rate' in May–June 66, and more thereafter.

First entries by JMS appear in March 1966, and she takes over completely in July. Little more stock is bought after July 66 (only bills to Yately and Garnett paid later), and costs are mostly for domestic expenses, postage, telephone, etc. Last expenses recorded on 17 January 1967. Last income recorded on 31 December 1966; 23–191 blank]

## Box 48

[Conservation box, containing two record-books. Contains:]

'LEDGER'. [Record of expenditure for 1962–1966, arranged by the name of the vendor. 330 × 225 mm. Ff. [i–xii], 1–273. Bound in half dark red leather with dark green cloth-covered boards. Filled-in intermittently on openings 1–130 in ink by FG. On a front flyleaf is the pencil note by FG 'Spare copy of this on washstand in big boxroom'. Contents: ff. [i–xii] alphabetical index leaves, with a few entries; 1–130 entries, widely spaced with blanks, for the following suppliers: McArthur (for all sorts of spoons, keyrings, butter knives, paper knives, cocktail sticks, brooches, pendants, napkin rings, medallions, etc.), Alwyn, Robson (horn goods, very similar to McArthur), Surfild, McInnes (tiles, cheeseboards, etc.), A.J. Bridge, Design Centre and Workshops, Wilton, Salisbury (book rests only), Vardoc Fabrics (scarves, tweeds, ties etc.), Yateley Industries (aprons, 'squares' etc.), Lochcanon Products (tweeds, ties, scarves), Woodpecker Toys (mostly of animals - carved wood?), and Yately Industries (aprons, squares, gardening aprons, etc.); 131–273 blank. These figures are essentially the same as those in the foregoing cash book, but broken-down by supplier and giving more detail of the nature of the goods supplied. The last entries are in mid-1966 and it seems that JMS did not take over filling in this ledger when FG's health failed]

'Press-room notes 1963 [-1967]'. [Diary and notes on printing jobs and plans, and on domestic and personal matters for 1963–1967. 230 × 180 mm. Some 200 leaves of ruled paper. Bound in half quarter dark brown cloth with dark red paper-covered boards. Filled-in intermittently on the first 18 leaves only by JMS. Contains: 'Thursday 1st Feb 1963 Recapitulation' (list of plans for Christmas greetings (17 at least), postcards (13 many deleted, i.e. printed?), general greetings, birthday greetings, 'Oddments' and 'Vague notions'); list of postcards with print-runs (mostly 100, 120, 10, 200, 300); 'Text for Oak ...'; 'Text for 2nd edition of Forest card ...'; list of reprints of postcards etc.; April 1963 'Get suitable boards cut by Spicers'; 'April 1962 [sic]' list of 'Jobs for Easter week' and 'Experiments with Enlarging' (list of titles with low numbers, all different - reference to blocks?); April list of jobs 'To be seen to after Easter' including 'Spectacles BUPA Assessment Driving Licenses', going to Norway shortly, list of things to take follows (clothes mostly); May to do 'Before going away'; June list of jobs, including 'Adana rolled Black [Blue, Red]' for small cards, letterheads etc.; 4 June ordered 2,500 cards from Spicer; 5 June Adana rollers recovered; Macnab visited around 20 June; 30 June various jobs including 'Make some kind of design for Mrs Belcher's "Gaelic Rune" ...' and 'Write to Shuck Maclean about ink tapes [tubes?]'; July 1963 list of jobs, orders for card/paper/envelopes; 'July/A/Sept/Oct' list of Christmas cards 'ordered early' with names of recipients and print-runs (over several pages); 'Suggestion for a portfolio of prints' with list; list of postcards to reprint next year (1964) with print-runs; taped to two pages a strip of paper bearing 'The Saga of a day in late September (Flora away' showing how busy JMS was ('8:4 Miss Hine came with cheques to sign 9:00 Sir Charles P. on telephone; 9:05 Topsy [ex-char] cane and couldn't stop talking ...' includes mention of Mrs Robinson (current char) and Mrs Colignon (current helper), Smith (gardener), Trasy (dog) '12:00 ... customer came tried every glove. No sale ...' did not have lunch until 3:00 p.m.); February 1964 'Owing to broken bones in right hand cannot get on with our plans. Waster many days on an illustrated talk about Woodstock ... Sales last year much lower than before but the Christmas stock sold well, thanks to Gaelic Blessing, which nearly drove us mad ...'; 'As soon as my hand mended, Flora caught a virus infection and took a month to get over it. Our June holiday in Scotland had to be cancelled. No work done bar a few reprintings. My hand is still clumsy. Theo died in June.'; list of 'Suggestions for revivals'; 9 July 1964 Adana rollers recovered; 'Brien's horse to blockmaker'; notes printing 100 copies of 'Cocks' per day; August 194 list of Christmas cards with recipients; shopping list ('Rubber thimbles, Tin opener ...'); list

of Christmas cards for november marked at the foot '(NO MORE!)'; 1965 list of orders for reprints including many 'Pleasantries'; 'This has been the year of illness - Flora's lasting from early Feb. until June. Being now in receipt of OAP am not unduly worried about lack of earnings. Have no longer enough strength for long or heavy jobs and eyesight is beginning to trouble me. Whether or not to trying [sic] making any Christmas cards at all is what I cannot bring myself to decide. Better not buy any blank folding cards - but unfortunately only the less useful sizes are left; later 'Decided to give up Christmas cards - what a relief! This year will tell whether it leaves an unbridgeable gap in revenue! Am printing thousands of postcards, & the few outstanding orders for Christmas cards'; 'Aug. Men of Woodstock - 375 [tick]'; list of orders; wistful list of 'Books done' (WEE, FLUTE, MUIRPOEMS, NICHT, SISS, TAM, ROUGHAGE, PICTURES and CHRISTCHILD); list of 'Photographs wanted in monochrome or negative ...'; list of postcards and 'Larger Prints Bus - as before House-blessing'; 1966 'Annual Spring count', a long list of stock of cards (most between 50 and 200 copies remaining, but a few down single figures); note of money owed to Macnab (£10.5.9), Morgan (£2.16.8) and Alison Mackenzie (23.0); list of intended reprints over two pages; final page 'None of the work on the preceding pages was done. Flora died on 15 November 1966. Mac died on 15 November 1967. There is no likelihood of a revival of Samson Press for the 2nd [crossed out and '3rd' added] time'

## Box 49

[Large unnumbered conservation box marked 'SAMSON PRESS | outsize material'. Contains:]

[Pen and ink drawing (190 × 355 mm) of Park Street, Woodstock (with car the shadows to the left) by Iain Macnab. On 'Fashion Plate Board'. With pencil instructions to the block-maker top right]

[Pen and ink drawing (230 × 365 mm) of Blenheim Park, Woodstock (with monument at centre) by Iain Macnab. On paper, with various pencil sketches of Blenheim on the verso. With pencil instructions to the block-maker bottom right]

[Sketch-book (265 × 365 mm), bound in quarter green cloth with green paper-covered boards. The leaves are perforated at the gutter. Contains 28 leaves (one detached), mostly blank but a few bearing pencil sketches of ornament and layouts for signage (by JMS?). Loosely inserted are the following:]

Thomas Hood. *To Minerva*. [Postcard. Woodstock, [First printed July 1946; reprinted 1948, second? edition 1959]. 140 × 90 mm. Drawing (53 × 64 mm) of drinker and statue by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Red and black. Formerly pasted to something (the missing card from the fourth panel of the following portfolio?)]

Francis Thompson. *To a snowflake*. [Christmas greeting. Woodstock, [1961?]. 210 × 95 mm. Pp. [1–4]. Wood-engraving (45 × 52 mm) of snowflake by Gwenda Morgan printed over a blue background scraperboard image (51 × 56 mm) printed from a relief block. Type: Perpetua and Felicity. Black and pale blue]

[Print of wood-engraving (102 × 154 mm) of interior of a barn by Gwenda Morgan. On plain white paper]

William Austin. *Christmas eve, all this night shrill chanticler ...* [Christmas greeting. Woodstock, [1951]. 145 × 115 mm. Pp. [1–4]. Two-colour calligraphic drawing (120 × 90 mm) of the 'Cock of the North' signed 'A.C.' by Ailsa Craig. Type: Perpetua and Felicity. J. B. Green hand-made paper. Red and black. Stamped 'PROOF | ONLY' and with the pencil price 10d.]

[*Welcome Yule!* Christmas greeting. Woodstock, [1954]. 80 × 110 mm. Pp. [1–4]. Wood-engraving (46 × 77 mm) of Yule log by Gwenda Morgan. Type: Felicity. Red. Pp. [1–2] only, annotated in pencil 'Proof only | To be printed on a double card @ 6d[?]' ]

*Deep peace of the running wave ...* [Christmas greeting. Woodstock, [1954?]. 150 × 120 mm. Pp. [1–4]. Wood-engraving (63 × 82 mm) of winter scene by Gwenda Morgan, with a vignette (20 × 52 mm) of a robin on a branch by Morgan on page [3]. Type: Perpetua and Felicity. From David and Glorita Graham]

Gervase Markham. *A Spanish stew*. [Greeting. Woodstock, [1959]. 185 × 125 mm. Pp. [1–4]. Wood-engraving (96 × 42 mm) of Joan keeling the pot by Iain Macnab (printed from an electrotpe, see Z1). Type: Old English, Perpetua and Felicity. Red and black. The text, which covers most of pages [1] and [3], is from the 9th edition of *The English housewife* (1683)]

*Birthday greetings and every good wish ...* [Birthday greeting. Woodstock, [ca. 1960?]. Pp. [1–4]. 120 × 150 mm. Drawing (81 × 97 mm) of a dog by Erna Pinner. Type: Felicity]

[Blank white card, 90 × 115 mm, pp. [1–4]]

*May you and all your kinsfolk ...* [Christmas greeting. Woodstock, [ca. 1956?]. 120 × 180 mm. Two-colour drawing (86 × 148 mm) of angels, bells and robins around a Christmas tree, within a border, by Alison McKenzie, with a further vignette of a Christmas tree (42 × 27 mm) on page [3]. Type: Perpetua and Felicity. Dark red and grey. The same illustrations were used for *Greetings and all good wishes for Christmas ...* The text is said to come ‘*from a Victorian Christmas Card*’. With several addresses overprinted at the foot of page [3]]

[Card, 160 × 125 mm, with rough pencil layout for ‘THE MISTLETOE | BOUGH!’]

[Design by JMS for front cover of the ‘BLADON AND WOODSTOCK NEWS | *April 1965 ...*’ with typographical notes and a print of Iain Macnab’s view of St Mary’s Church pasted-on. With a note on a small card, formerly attached with a paper-clip (now loosely inserted) ‘Any typeface with | good serifs & a | matching italic. | Use same type-face | throughout front of | cover. I would suggest | Either | Baskerville | Bodoni, Bell | Caslon | Garamond | Imprint | Plantin | or Times’]

[Print of drawing (113 × 95 mm) of wizard and king before three windows with Morrisian decoration, by Alison McKenzie. Printed in dark blue]

[View of trees reflected in a winter pool. Print. [Woodstock, 1949?]. 160 × 250 mm. Wood-engraving and linocut (85 × 116 mm) by Iain Macnab (see W3). Black and blue. Hand-made paper. Signed in Pencil by Macnab. In a cream card mount (255 × 303 mm)]

[Three fauns. Print. Warlingham, [ca. 1935]. Linocut (145 × 280) of three fauns by Erna Pinner. Dark brown. Mounted to 303 × 355 mm in a brown card mount, printed on the verso with ‘Linocut by E. Pinner | Printed at the Samson Press | Warlingham, Surrey’ (Goudy Modern type). Two copies, one with pencil annotation ‘Design for calendar by E. Pinner | 2/6 each’]

[View of Woodstock Church. Print. [Woodstock, 1948?]. Drawing (196 × 130 mm) of St Mary’s Church by Iain Macnab. Signed in Pencil by Macnab. In a cream card mount (320 × 220 mm)]

William Congreve. *The hautboys who playd to us last night ...* [Print. Woodstock, [1948?]. 265 × 190 mm. [1] leaf. Two-colour wood-engraving (103 × 102 mm) of oboe-players dripping with icicles by Tom Chadwick (see W17). Type: Perpetua and Felicity. Dark blue and red. J. B. Green hand-made paper. Includes the attribution to a ‘*Letter from William Congreve to E. Porter, 1 Jan. 1700*’. In a cream paper mount (325 × 235 mm)]

[Two horses. Print. [Woodstock, 1949?]. 280 × 385 mm. Drawing (165 × 270 mm) of two prancing horses by Erna Pinner. Hand-made(?) paper. Black and orange. Pasted to a slightly larger piece of card]

[Unfolded octavo sheet (gathering O, pp. 209–[204]) from J. M. Hamilton’s *Men I have painted* (London: T. Fisher Unwin Ltd, 1921). Why did JMS have this?]

[Pages [1–2] from an unidentified card, 120 × 155 mm. Drawing (75 × 125 mm) of the Town Hall at Woodstock by Iain Macnab (Z42). Printed in black on a pale pink ground]

[Pen and ink drawing (239 × 358) of a map of ‘WOODSTOCK AND BLENHEIM’ by Iain Macnab. As used in *Introduction to Woodstock* and elsewhere. With pencil instructions to the block-maker at the foot]

[Pen and ink drawing (365 × 113) of the monumental brass to Richard Bailly by Iain Macnab. As used in *Introduction to Woodstock* and elsewhere. With pencil instructions to the block-maker top right]

[Pen and ink drawing (263 × 425) of the Bear Hotel in Woodstock by Iain Macnab. With pencil instructions to the block-maker bottom right]

[Eleven large mounts (approximately 390 × 550 mm) containing samples of SP cards, usually with manuscript identifications, prices etc. bottom right or centre. In all cases only page [1] of the card can be seen. Used in the shop and/or at exhibitions? Prepared during the late 1940s and 1950s. As follows:

[Mount with two cards lettered A and B, apparently from 1950:]

Henry Aldrich. *Five reasons for drinking*. [Christmas greeting. Woodstock, [1950]. 140 × 120 mm. Pp. [1–4]. Drawings (114 × 85 and 16 × 15 mm) of a goblet (outline) and tankard by Iain Macnab. Type: Felicity and Perpetua. Cream card. Red and black. Text: ‘Be jolly, lords. | *Shakespeare* | *Christmas greetings ...*’. Lettered A. Price 9d.]

*Of all the birds that ever I see ...* [Christmas greeting. Woodstock, [1950]. 178 × 120 mm. Pp. [1–4]. Drawings (78 × 74 and 20 × 38 mm) of an owl and geese by Erna Pinner. Type: Perpetua and Felicity. Cream card. Black and green. Text: ‘With the Season’s greetings ...’. The cover-text is said to be an ‘*Elizabethan Song*’. Lettered B. Price 9d.]

[Mount with two cards numbered 2 and 1, apparently from 1951:]

Thomas Hood. *The summer never shines so bright ...* [Christmas greeting. Woodstock, [1951]. 125 × 150 mm. Pp. [1–4]. Wood-engraving (102 × 152 mm) of children boating, man sketching, with church and country house in the background by Gwenda Morgan (not in Morgan?). Type: Perpetua and Felicity. Numbered 2. Price 10d.]

*Spede the plow and bless the peple*. [Christmas greeting. Woodstock, [1951]. 140 × 190 mm. Pp. [1–4]. Two-colour drawing (99 × 153 mm) in the woodcut style of ploughman at work by Alison McKenzie. Type: Old English and Felicity. Brown and black. Text: ‘Christmas Greetings | and good wishes | from’. Drawing later used for a different Christmas greeting. Numbered 1. Price 1s.]

[Mount with three cards numbered 3, 4 and 8, apparently from 1951. Marked in red bottom right ‘OUT OF PRINT’:]

William Austin. *Christmas eve, all this night shrill chanticler ...* [Christmas greeting. Woodstock, [1951]. 145 × 115 mm. Pp. [1–4]. Two-colour calligraphic drawing

(120 × 90 mm) of the 'Cock of the North' signed 'A.C.' by Ailsa Craig. Type: Perpetua and Felicity. Red and black. Numbered 3. Price 10d.]

*The merry colt makes the best horse ...* [Christmas greeting. Woodstock, [1951]. 145 × 120 mm. Pp. [1–4]. Two-colour calligraphic drawing (108 × 101 mm) of bucking horse signed 'A.C.' by Ailsa Craig. Type: Perpetua and Felicity. Grey and black. Numbered 4. Price 10d.]

*Here comes Christmas!* [Christmas greeting. Woodstock, [1951]. 85 × 145 mm. Pp. [1–4]. Wood-engraving (51 × 121 mm) of Santa in sleigh pulled by two reindeer by M. A. Carter. Type: Monoline and Felicity. Dark blue. Text: 'May Christmas bring you happy memories ...'. Numbered 8. Price 6d.]

[Mount with three cards numbered 9, 11 and 12, apparently from 1951. All are priced at 6d.:]

Alexander Pope. *From Jesse's root behold a branch arise ...* [Christmas greeting. Woodstock, [1951]. 130 × 80 mm. Pp. [1–4]. Wood-engraving (100 × 38 mm) of Madonna and child by M. A. Carter. Type: Perpetua and Felicity. Blue and black. Numbered 9]

*The season's greetings and every good wish.* [Christmas greeting. Woodstock, [1951]. 95 × 140 mm. Pp. [1–4]. Wood-engraving (76 × 115 mm) of Old Town House, Park Street (view from SP window looking east, with much use of the multiple tool) by Iain Macnab. Type: Perpetua and Felicity. Dark grey. Numbered 11]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Christmas greeting. Woodstock, [1951]. 95 × 140 mm. Pp. [1–4]. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English, Perpetua and Felicity. Dark red. Text: 'From our house to your house | comes every good wish ...'. Numbered 12]

[Mount with seven cards numbered 14, 13 and 10, apparently from 1951:]

[Five small cards, described in manuscript as 'Book-markers' from a set of 12, arranged in a fan-shape. Woodstock, [1951?]. Each approximately 135 × 50 mm, with the text 'With best wishes | for Christmas and | the New Year | from'. Each is printed in a different colour with a different vignette illustration as follows: cocker spaniel by Erna Pinner (black); pig and fence by Erna Pinner (red); wood-engraving of robin by M. A. Carter (black with red hand-colouring); country lane by Iain Macnab(?) (dark brown); mistletoe by Gwenda Morgan (green). A full set is in Box 11. Numbered 14. Price 3s.6d. per packet]

*May the dove find rest for the sole of her foot.* [Christmas greeting. Woodstock, [1951?]. 90 × 115 mm. Pp. [1–4]. Drawing (45 × 76 mm) of Ark atop Arrarat by Iain Macnab. Type: Felicity. Plate-sunk card. Green. Numbered 13. Price 6d.]

William Shakespeare. *He hath songs for man or woman ...* [Christmas greeting. Woodstock, [1951]. 115 × 90 mm. Pp. [1–4]. Drawing (75 × 49 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Printed in black, with hand-colouring in red. Numbered 10. Price 6d.]



[Mount with six cards, plus manuscript identification, of ‘... Christmas Cards from a set of 12 | engraved on wood by Iain Macnab ...’. Woodstock, [ca. 1950]. Each 115 × 90 mm, with the text ‘Greetings and best wishes | for Christmas and the | New Year | from’. Each has a vignette wood-engraving by Macnab, approximately 30 × 40 mm, as follows: trees bending in gale, snow-covered church, bridge in snowy landscape, chestnut-vendor, moonlit bay and trees in snowy landscape]

[Mount with three cards, apparently from around 1949/1950. No prices or numbers. Marked in red ink ‘OUT OF PRINT’ bottom right:]

*Cokyntryce, take a capoun, and skald hym ...* [Christmas greeting. Woodstock, [1950?]. 145 × 115 mm. Pp. [1–4]. Drawing (30 × 84 mm) of man making cockentrice by Iain Macnab (see Z125). Type: Old English and Perpetua.]

Sir John Mandeville. *The white thorn*. [Christmas greeting. Woodstock, [1949]. 150 × 115 mm. Pp. [1–4]. Drawing (29 × 89 mm) of whitethorn by Gwenda Morgan. Type: Perpetua and Felicity. J. B. Green hand-made paper? The first text is from ‘*Sir John Maundevile, 1356*’, and is followed by a second anonymous text beginning ‘IT is told of Joseph of Arimathea, that reaching | Glastonbury with the Holy Grail ...’]

Gilbert White. *White Christmas, 1779*. [Christmas greeting. Woodstock, [1949]. 190 × 140 mm. Pp. [1–4]. Scraperboard drawing (114 × 101 mm) of winter scene with figure returning home through the snow by Gwenda Morgan. Type: Perpetua and Felicity. The drawing was also used for *He that passeth a winter’s day ...*]

[Mount with four cards numbered 1–4, apparently from 1950:]

*The Christmas rose, ‘flowers of all hue ...’*. [Christmas greeting. Woodstock, [1950?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (43 × 51 mm) of a flower (not a rose?) by M. A. Carter. Type: Perpetua and Felicity. Plate-sunk card. Numbered 1. Price 6d.]

*The north wind doth blow*. [Christmas greeting. Woodstock, [1950]. 115 × 90 mm. Pp. [1–4]. Drawing (60 × 59 mm) of a robin with nine bars of music (64 × 19 mm) beneath (the tune of ‘The north wind doth blow’) by Iain Macnab. Type: Perpetua and Felicity. Plate-sunk card. Text: ‘*The North Wind doth blow* [two full points] | But here are warm greetings ...’. The robin’s breast is hand-coloured in red. Numbered 2. Price 6d.]

William Shakespeare. ‘*When the soundless earth is muffled*’. [Christmas greeting. Woodstock, [1950?]. 115 × 90 mm. Pp. [1–4]. Wood-engraving (72 × 49 mm) of a fir-tree in snow by Alison McKenzie. Type: Perpetua and Felicity. Blue and black. White plate-sunk card. Text: ‘*A Christmas Greeting ...*’. Numbered 3. Price 6d]

Nicholas Breton. *Foul weather maketh fair friends*. [Christmas greeting. Woodstock, [1950]. 155 × 125 mm. Pp. [1–4]. Two-colour wood-engraving (103 × 102 mm) of peasants gathering faggots by Gwenda Morgan. Type: Old English, Perpetua and Felicity. Cream card. Red and grey. Text: ‘Of Christmas: I hold it a memory ...’ from Breton, 1626. Numbered 4. Price 1s.]

[Mount with two cards, apparently from 1950. No prices or numbers. Marked in red ink 'OUT OF PRINT' bottom right:]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1950]. 125 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and grey]

William Shakespeare. *Some say, that ever 'gainst the season comes ...* [Christmas greeting. Woodstock, [1946, new ed. 1950?]. 190 × 140 mm. Pp. [1–4]. Scraperboard drawing (86 × 92 mm) of farmyard with cock on gate by Iain Macnab. Type: Perpetua and Felicity]

[Mount with two prints, apparently from 1948. No annotations:]

'MARKET PLACE, WOODSTOCK [by] IAIN MACNAB'. [Print. [Woodstock, 1948?]. 190 × 280 mm. [1] leaf. Drawing (128 × 201 mm) of Park Street with Church and Bear Hotel centre left, titled and signed in pencil by Iain Macnab. J. B. Green hand-made paper.]

'PARK STREET, WOODSTOCK [by] IAIN MACNAB'. [Print. [Woodstock, 1948]. 190 × 280 mm. [1] leaf. Drawing (120 × 200 mm) of Park Street with the SP premises on the left, titled and signed by Iain Macnab. J. B. Green hand-made paper. See Z38]

*Sampler set in Eric Gill's Perpetua ...* [Single sheet. Woodstock, 1954. 355 × 255 mm. Type-specimen of Perpetua and Felicity, printed in red and black, beginning with an alphabet of capitals. Decorated with vignettes of a stag (20 × 47 mm), a porcupine (24 × 34 mm) and a bee (16 × 19), the first two by Erna Pinner, the last by Gwenda Morgan. The text is a collection of quotations in English, French, Italian, German, and Latin, edited by JMS. In a mount, identified bottom right as "'Sampler" | by J. M. Shelmerdine | ... | Hand-press printed 1954]

J. M. Shelmerdine. *The Columbian hand-press ... it is good to be printing once more on hand-made paper ...* [Single-sheet. Woodstock, April 1959. 295 × 200 mm. Drawings of Columbian Press (64 × 50 mm) and shop-front of SP premises (48 × 81 mm) by Iain Macnab. Type: Perpetua and Felicity. Dark red. This is the SP contribution to *More papers by John Mason* (12 × 8 Press, 1960 [i.e. 1965–1970s]). Hinged to a sheet of dark red card (510 × 405 mm) with a typed description bottom right reading 'A page specially designed to fit the 12 x 8-inch | paper hand-made by John Mason of Leicester. It will | appear in a book made from his fine papers, which | Messrs Quaritch of London are hoping to publish, and | in which the work of many well-known presses will be | represented. | This actual off-print is on a paper hand-made by | Messrs Barcham Green of Maidstone before the war. It | was damped for printing. | Written, set and printed on the Columbian hand-press | by J. M. Shelmerdine. [in ink 'No copies for sale']'

[Pat Russell. *A pictorial map of Oxfordshire, designed by Pat Russell and hand-printed by J. Shelmerdine at the Samson Press ...* Map. [Woodstock, 1959]. 385 × 305 mm. Single sheet. Green and black. The map alone (no folder or envelope), mounted on a piece of mottled grey card (510 × 430 mm), with a typed description bottom right reading 'S.P.1. A Pictorial Map ... | Unmounted, with folded and | stiffened envelope: | 7/6d']

## Box 50

[Large conservation portfolio, containing four (of five?) display panels, each bearing a number of SP cards. Used at exhibitions and perhaps also for display in the shop. Put together in 1959 or 1960. Contains:]

[First panel, mottled brown card, approx. 645 × 510 mm. Bears eight cards. Each is identified in ink with a number, S.P.5–S.P.12, a price, and sometimes the name of the artist, as follows:]

Robert Herrick. *The bell-man*. [Single sheet. Woodstock, [1959]. 245 × 155 mm. Two-colour drawing (115 × 110 mm) of bellman with lantern and hound by Alison Wilson (see Z106). Type: Perpetua and Felicity. Blue, yellow and black. S.P.5. Price 2s.]

John Milton. *See how from far upon the Eastern road ...* [Christmas greeting. Woodstock, [1959]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (196 × 76 mm) of ‘Epiphany’ by Gwenda Morgan. Type: Perpetua and Felicity. S.P.6. Price 1s. Marked ‘Temporarily out of | print. A limited reprint in Dec. [1960?]']

*House-blessing, Saint Francis and Saint Benedight ...* [Single sheet. Woodstock, [1955 repr. 1959?]. 245 × 155 mm. Drawing (105 × 102 mm) of Saints blessing a town by Alison McKenzie printed on a pink ground. Type: Perpetua and Felicity. Pink and black. S.P.7. Price 2s.]

Shakespeare. *Helter skelter have I rode to thee ...* [Christmas greeting. Woodstock, [1959]. 120 × 140 mm. Pp. [1–4]. Scraperboard drawing (102 × 119 mm) of ‘A Peugeot of about 1900’ signed ‘K’ by William Kermode. Type: Perpetua and Felicity. There is also a calligraphic ornament (10 × 21 mm) of a tortoise on page [3]. S.P.8 price 10d.]

Robert Browning. *The air broke into a mist with bells ...* [Christmas greeting. Woodstock, [1959]. 100 × 125 mm. Pp. [1–4]. Two-colour drawing (80 × 105 mm) of a church viewed between trees by Alison McKenzie. Perpetua and Felicity. Dark grey, pale grey and black. There is an ATF ornament on page [3]. S.P.9. Price 8d.]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1959?]. 120 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and pale blue-grey. The second colour block is actually a linocut (see W3). There is an ATF ornament on page [3]. S.P.10. Price 10d.]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956, repr. 1959?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity. S.P.11. Price 1s.]

John Milton. *But peaceful was the night ...* [Christmas greeting. Woodstock, [1954, repr. 1959?]. 120 × 150 mm. Pp. [1–4]. Wood-engraving (39 × 103 mm) of bay by moonlight by M. A. Carter. Type: Perpetua and Felicity. Blue-grey and black. Text: ‘*May the peace and goodwill of Christmas ...*’. There is an ATF ornament on page [3]. S.P.12. Price 8d.]

[Second panel, mottled grey card, approx. 640 × 510 mm. Bears 11 cards. Each is identified in

ink or on a typed slip with a number, S.P.13–S.P.23, a price, and sometimes the name of the artist and other notes, as follows:]

*The holly-tree, which dons its scarlet for the birthday of Our Lord ...* [Christmas greeting. Woodstock, [1959]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (68 × 45 mm) of holly by Alison McKenzie. Perpetua and Felicity. Grey, red and black. The text is said to be from ‘*Lucy’s Garland, 1868*’. S.P.13. Price 6d.]

*Oakleaves: these betoken good health ...* [Greeting. Woodstock, [1955, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (60 × 46 mm) of acorns and leaves by Alison McKenzie. Type: Perpetua and Felicity. Green, black and red-brown. The text is said to come ‘*From a Victorian Album*’. S.P.14. Price 6d.]

Robert Burns. *And here’s to them that wish us weel ...* [Greeting. Woodstock, [1955, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (63 × 44 mm) of thistle by Alison McKenzie. Type: Felicity. Grey, black and mauve. Pale grey card. S.P.15. Price 6d.]

Rupert Brooke. *Unkempt about those hedges blows ...* [Greeting. Woodstock, [1955, repr. 1959]. 115 × 90 mm. Pp. [1–4]. Two-colour drawing (69 × 43) of rose by Alison McKenzie. Type: Perpetua and Felicity. Grey, black and pink. Also bears an extract from ‘*Gerard’s Herball, 1597*’. There is an ATF ornament on page [3]. The same illustration was also used for *The seasons alter ...* S.P.16. Price 6d.]

*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958, repr. 1959?]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and ivy leaves below by Alison Mckenzie. Type: Felicity. Green and black. The berries of the holly are hand-coloured in red and orange. S.P.17. Price 1s.2d. with the note ‘Sold out. | Orders are now being taken | for Christmas 1960.’]

A. D. Godley. *Motor bus*. [Single sheet. [Woodstock, 1955]. 250 × 160 mm. Drawing (65 × 103 mm) of don perturbed by omnibus by Iain Macnab printed on a pale orange linocut ground. Type: Perpetua and Felicity. Pale orange and black. Signed ‘A. D. Godley. January 1914’. S.P.18. Price 2s.]

John Gerard. *Who would look dangerously up at planets ...* [Christmas greeting. Woodstock, [1960?]. 155 × 115 mm. Pp. [1–4]. Reversed-out scraperboard drawing of flowers (60 × 71 mm) by Alison Wilson (see Z116). Type: Perpetua and Felicity. Green and black. S.P.19. Price 6d.]

*Old King Cole was a merry old soul ...* [Christmas greeting. Woodstock, [1958, repr. 1959?]. 115 × 90 mm. Pp. [1–4]. Linocut (92 × 65 mm) of King Cole by Peter Powell (see X1). Type: Old English and Felicity. Pale orange card. S.P.20. Price 6d.]

*Come, blow the trumpet! ...* [Greeting. Woodstock, [1953, repr. 1959?]. 130 × 80 mm. Pp. [1–4]. Drawing (75 × 48 mm) of Tudor one-man-band by Iain Macnab. Type: Perpetua and Felicity. Printed in black, with hand-colouring in red. Text: ‘Greetings for a Great Occasion’. S.P.21 ‘for any special occasion’. Price 6d.]

*‘A strange invisible perfume hits the senses’ ...* [Christmas greeting. Woodstock, [1959]. 120 × 150 mm. Pp. [1–4]. Drawing (103 × 129 mm) of pointer dog by Stanislaus Brien. Type: Felicity. There is an ATF ornament on page [3]. S.P.22. Price 8d.]

Robert Burns. *Lang may your lum reek!* [Christmas greeting. Woodstock, [1958, repr. 1959?]. 90 × 115 mm. Pp. [1–4]. Drawing (52 × 89 mm) of three toby-jugs by Iain Macnab. Type: Gill Sans italic and Felicity. Dark blue-grey and black. The text by Burns reads ‘*And here’s to them that wish us weel ...*’. S.P.23. Price 6d.]

[third panel, black card, approx. 640 × 510 mm. Bears eight cards with a typed slip at the head reading ‘THREE [scored through and replaced with ‘FOUR’ in in] LARGE POSTCARDS | Drawings by Gwenda Morgan | Stanislaus Brien and Iain | Macnab. Sixpence each.’. Each is identified on a typed slip with a number, S.P.24–S.P.30, a price, and sometimes other notes, as follows:]

*Six herbs picked from various old herbals.* [Postcard. card. Woodstock, [1959?]. 150 × 115 mm. Wood-engraving (45 × 77 mm) of six herbs by Gwenda Morgan (Morgan 35 dated 1950). Type: Perpetua and Felicity. Green and black. S.P.24. Price 6d.]

[Two riders on horseback by Stanislaus Brien. Postcard. Woodstock, [1955, repr. 1959?]. 150 × 105 mm. Sketch (126 × 90 mm) of two riders by Brien. S.P.25. Priced at 6d. Verso not seen]

*Ah! then be mine the nobler part ...* [Postcard. Woodstock, [1955, repr. 1959?]. 150 × 115 mm. Two-colour drawing (74 × 72 mm) of lady cooking and cupid within a wreath by Iain Macnab. Type: Perpetua and Felicity. Red and black. The text is said to be by an ‘ANONYMOUS YOUNG LADY, 1829’. S.P.26. Price 6d.]

Henry Aldrich. *Five reasons for drinking.* [Postcard. Woodstock, [1959?]. 150 × 115 mm. Drawing (114 × 85 mm) of a goblet (outline) by Iain Macnab. Type: Felicity. Red and black. S.P.25a. Price 6d. Verso not seen]

Gervase Markham. *A Spanish stew.* [Greeting. Woodstock, [1959]. 185 × 125 mm. Pp. [1–4]. Wood-engraving (96 × 42 mm) of Joan keeling the pot by Iain Macnab (printed from an electrotype, see Z1). Type: Old English, Perpetua and Felicity. Red and black. The text, which covers most of pages [1] and [3], is from the 9th edition of *The English housewife* (1683). S.P.27. Price 1s.]

[Menu for] *A new year dinner, served on 1 January 1707 ...* [Christmas greeting. Woodstock, [1956, repr. 1959?]. 190 × 125 mm. Pp. [1–4]. Type: Perpetua and Felicity. Red and black. Text on page [2]: ‘[paragraph] To make Plumm Pottage ...’. This impression has no ATF ornaments, but Bernhardt ornaments on pages [1] and [2]. The text is said to have been taken from the diary of Timothy Burrell. S.P.28. Price 1s. (increased in manuscript to 1s.2d.)]

[*star*] *God speed you well, wherever you may go [star].* [Christmas greeting. Woodstock, [1959]. 140 × 190 mm. Pp. [1–4]. Two-colour wood-engraving (91 × 155 mm) of four Canterbury pilgrims on horseback by Iain Macnab. Type: Old English and Felicity. Brown and black. S.P.29. Price 1s.2d. with the typed note ‘This card is now sold out. | Orders are being taken for 1960.’]

‘*Salute the happy morn.*’ ... [Christmas greeting. Woodstock, [1959]. 150 × 120 mm. Pp. [1–4]. Two-colour drawing (120 × 101 mm) of cockerel signed ‘A.C.’ by Ailsa Craig (see Z99). Type: Perpetua and Felicity. Dark brown and blue. S.P.30. Price 10d.]

[Fourth panel, brown card, approx. 640 × 505 mm. Bears 17 cards, one removed. With a typed note top right reading ‘A small | selection | of our | well-known | postcards. | Fourpence | each.’ and an ink manuscript note at the foot ‘All these are Samson Press “Pleasantries” — postcards at 4d. apiece.’. Each card is identified in ink with a number, S.P.31–S.P.47, and the name of the artist, as follows:]

[S.P.31 removed. Name of Gwenda Morgan scored through and Iain Macnab added]

*Kilkenny cats ...* [Postcard. [Woodstock, 1958?]. 140 × 90 mm. Drawing (59 × 64 mm) of scrapping cats by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. S.P.32]

*God made the bees ...* [Postcard. Woodstock, [1938, repr. 1950s]. 140 × 90 mm. Drawing (77 × 68 mm) of four tiers (mills, miller, mill-owner and beehives) by Alison McKenzie. Type: Felicity and Gill Sans. Green. S.P.33]

John Spencer. *The snail, when he lies close ...* [Postcard. Woodstock, [1948, repr. 1955?]. 140 × 90 mm. Scraperboard drawing (70 × 64 mm) of a snail on roses by Gwenda Morgan. Type: Perpetua and Gill Sans. Green. The text is from Spencer’s *Things new and old* (1658). Verso not seen. S.P.34]

*Rules for bell-ringers.* [Postcard. Woodstock, [1950, repr. 1955?]. 90 × 140 mm. Drawing (77 × 57 mm) of bell-ringers by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. The main text is a ‘*Cornish Rhyme, 18th Century*’. S.P. 35]

*Quand trois poules vont aux champs ...* [Postcard. Woodstock, [1955?]. 140 × 90 mm. Three drawings (55 × 33, 37 × 48 and 35 × 32 mm) of chickens by Stanislaus Brien (see Z82–Z84). Type: Perpetua. Dark brown. Verso not seen. S.P.36]

*Brandy in the boots ...* [Postcard. Woodstock, [1958?]. 90 × 140 mm. Drawing (20 × 114 mm) of tryptich (man having boots removed at centre) by Iain Macnab. Type: Perpetua, Felicity and Gill Sans. Dark brown. S.P.37]

Charles Lamb. [*paragraph*] *Summer has set in with its usual severity ...* [Postcard. Woodstock, [1955?]. 90 × 140 mm. Drawing (32 × 100 mm) of people caught in a gale by Iain Macnab. Type: Perpetua and Felicity. Green. The text also includes a sentence by Sidney Smith. S.P.38]

Thomas Tusser. *Some respite to husbands the weather may send ...* [Postcard. Woodstock, [1953, repr. 1955]. 90 × 140 mm. Drawing (52 × 114 mm) in woodcut style of housewife at work by Alison McKenzie (see Z127). Type: Old English. Red. Verso not seen. S.P.39]

Sir John Mandeville. *He that berethe a braunch on him thereoffe ...* [Postcard. Woodstock, [1950, repr. 1955]. 90 × 140 mm. Scraperboard drawing (29 × 89 mm) of whitethorn bough by Gwenda Morgan. Type: Perpetua and Gill Sans. Dark green. Text attributed to ‘SIR JOHN MAUNDEVILLE 1356’. S.P.40]

[Gervase Markham]. *To speak then of the outward & active knowledges ...* [Postcard. Woodstock, [1955, repr. 1959?]. 140 × 90 mm. Drawing (32 × 64 mm) of three Tudor cooks and noblewoman by Iain Macnab. Type: Type: Perpetua, Felicity and Gill Sans.

The text is said to have been taken from '*The English House-wife, 1615*'. S.P.41]

*They clap in gaol the man or woman who steals the goose ...* [Postcard. Woodstock, [1946, repr. 1950s]. 140 × 90 mm. Drawing (29 × 58 mm) of three geese by Erna Pinner. Type: Perpetua and Gill Sans. The drawing of geese was also used on *First catch your goose*. S.P.42]

John Gerard. *I borage bring alwaies courage*. [Postcard. Woodstock, [1949, repr. 1950s]. 140 × 90 mm. Scraperboard drawing (57 × 64 mm) of borage by Gwenda Morgan. Type: Perpetua, Felicity and Gill Sans. Dark blue. Text: 'THOSE OF OUR TIME do use the | floures in sallads ...' attributed to '*Gerard's Herball, 1597*'. S.P.43]

*It is good to climb mountains ...* [Postcard. Woodstock, [1955, repr. 1959?]. 140 × 90 mm. Drawing (48 × 56 mm) of tree and mountains by Iain Macnab with vignette (26 × 27 mm) of tree on hillside below. Type: Felicity and Gill Sans. Also issued as four-page a greeting. S.P.44]

[Gervase Markham]. *Winter cough-cure, take aquavitaie and salt ...* [Postcard. Woodstock, [1953, repr. 1950s]. 90 × 140 mm. Drawing (31 × 57 mm) of rustic buildings by Iain Macnab. Type: Monoline and Gill Sans. Text is from '*English House-Wife, 1683*'. S.P.45]

William Shakespeare. *Gallop apace, you fiery-footed steeds*. [Postcard. Woodstock, [1951, repr. 1950s]. 90 × 140 mm. Drawing (64 × 118 mm) of three running horses by Erna Pinner. Type: Felicity and Gill Sans. S.P.46]

*Cokyntryce, take a capoun, and skald hym ...* [Postcard. Woodstock, [1953, repr. 1950s]. 90 × 140 mm. Drawing (29 × 84 mm) of cook preparing Cockentrice by Iain Macnab (see Z125). Type: Perpetua and Gill Sans. Verso not seen. S.P.47]

## Box 51

[Large conservation box, containing a portfolio (570 × 410 mm) in quarter dark brown cloth, marbled paper-covered boards, used at SP for storing artwork, prints etc. Contains:]

[Colour print of a painting of St Christopher by Titian. Print. Firenze, [ca. 1950?]. 445 × 285 mm. Printed on the verso with identification number, imprint, attribution etc.]

*Oriel College, Oxford ...* [Print. Oxford, 1919. 510 × 375 mm. Drawing signed as drawn by Edmund H. New, published by Edmund Hort, photo-engraved by Emery Walker. Mounted on card]

[Etching of rustic houses on a river bank by David Law. Print. London, 1896. 315 × 465 mm. Imprint of Arthur Lucas. Mounted on card. Signed in pencil by Law]

[Etching of ruin on a river bank (Minster Lovel?) by David Law. Print. London, 1899. 315 × 465 mm. Imprint of Arthur Lucas. Mounted on card. Signed in pencil by Law]

[Two lithographs of Rome signed by 'A Hossie[?]'. Prints. [Italy?, ca. 1950?]. 440 × 380 mm]

[Proofs of four scraperboard drawings by Betty S. Miller. [Woodstock?], 1961. 210 × 295 mm. Sheet headed in pencil 'Hellenic Cruise' and the four images identified as 'Gold Mask, Mycenae', 'Knossos', 'Athens' and 'Helmet, Athens'. Signed by Miller and dated 1961. Plus an additional print (145 × 55 mm) of the 'Mycenaean Gold Mask' in gold ink, also signed by Miller. Not used at SP(?)]

[Drypoint of a timber-yard(?) signed by 'Paul Paesohlsky[?] Berlin | 1913'. Print. [Berlin?], 1913. 380 × 530 mm. With a largely illegible imprint in pencil 'Druck u. ...]

[Charcoal drawing of 'PEELIE-WALLIE SLUMBERS' signed by Ian Macnab, 1948. 510 × 395. Image of a dog's head, on hand-made paper]

[Charcoal drawing of 'PEELIE-WALLIE' signed by Ian Macnab, 1948. 510 × 395. Image of a dog's head, on hand-made paper]

[Charcoal sketch of an unidentified dog signed by Ian Macnab, 25 July 1959. 395 × 570. Image of a dog's head, on hand-made paper]

[Charcoal drawing of 'THE SLEEPING BEAUTY' (presumably Peellie-Wallie) signed by Ian Macnab, 1948. 510 × 405. Image of a dog's head, on hand-made paper, with further, incomplete sketches on the verso]

[Charcoal sketch of an unidentified dog signed by Ian Macnab, 25 July 1959. 395 × 570. Image of a spaniel sitting, on hand-made paper, with a further, vestigial sketch on the verso]

'Drying sails, Lake Garda' [Print. [London?, ca. 1945?]. 275 × 265 mm. Wood-engraving (216 × 191 mm) by Iain Macnab. Japanese hand-made paper. Numbered '30/50 and titled and signed by Macnab in pencil. A large print, not used at SP]

'Whitby Harbour' [Print. [London?, ca. 1945?]. 560 × 400 mm (mount-size). Wood-engraving (306 × 255 mm) by Iain Macnab. Japanese hand-made paper. Numbered '13/40 and titled and



signed by Macnab in pencil. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

‘The road to Sorrento’ [Print. [London?, ca. 1945?]. 560 × 400 mm (mount-size). Wood-engraving (225 × 152 mm) by Alison McKenzie. Japanese hand-made paper. Numbered ‘1/35 and titled and signed ‘M. Alison McKenzie’ in pencil. Mount has pencil notes on the verso, giving price unframed as £2.2s. and McKenzie’s address. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

‘Wayside laundry’ [Print. [London, 1935]. 560 × 400 mm (mount-size). Wood-engraving (252 × 204 mm) by Tom Chadwick. Japanese hand-made paper. Marked ‘Artist’s proof only.’ and titled and signed by Chadwick in pencil. Mount has a printed sticker on the verso giving Chadwick’s contact details. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

‘The introduction’ [Print. [London, 1935]. 560 × 400 mm (mount-size). Wood-engraving (196 × 254 mm) by Tom Chadwick. Japanese hand-made paper. Marked ‘Artist’s proof only.’ and titled and signed by Chadwick in pencil. Mount has a typed label bottom left reading ‘First Prize International Exhibition of Lithography and Wood-Engraving, Chicago, 1936. Purchased for Northampton Art Gallery and Chicago Art Museum.’ and a printed sticker on the verso giving Chadwick’s contact details. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

“‘When fishes flew and forests walked” (from “The donkey” by G.K. Chesterton)’ [Print. [London, 1935]. 560 × 400 mm (mount-size). Wood-engraving (254 × 204 mm) by Tom Chadwick. Japanese hand-made paper. Two copies, numbered ‘25/60’ and ‘Artist’s proof only.’, both titled and signed by Chadwick in pencil. One mount has a typed label bottom left reading ‘Royal Academy 1936. Purchased for the British Museum by the Contemporary Art Soc.’, another bottom centre with Chesterton’s poem, and a printed sticker on the verso giving Chadwick’s contact details. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

‘Lion & jackall’ [Print. [London?, ca. 1940?]. 560 × 400 mm (mount-size). Linocut (woodcut?) (279 × 190 mm) by Stanislaus Brien. Japanese hand-made paper. Numbered ‘4/50’ and titled and signed by Brien in pencil. A large print, not used at SP (though possibly sold in the shop). Mounted in a card mount for wall display]

[Pencil drawing (250 × 200 mm) of the facade of the SP premises at 11 Park Street, Woodstock, signed ‘G. Laughton’. [Woodstock, ca. 1950?]. 560 × 400 mm (mount-size). Mounted in a card mount for wall display. With a transparent plastic cover, now detached]

## Box 52

[Large conservation box, containing a portfolio (555 × 405 mm) in quarter dark brown morocco, dark brown cloth-covered boards, used at SP for storing specimens, artwork, prints etc.

Contains:]

‘Linocut by Edith Laurence (1) ...’ [Patterned paper. Woodstock, [ca. 1936]. 565–570 × 285 mm. [1] half sheet. Linocut (381 × 253 mm) repeat pattern (pattern \*G1) by Edith Laurence. J.B. Green hand-made paper. Specimen sheet captioned in ink by JMS or FG (who spells the artist’s surname ‘Lawrence’). Seven copies in green, four in blue]

‘Linocut by Edith Laurence (2) ...’ [Patterned paper. Woodstock, [ca. 1936]. 565–570 × 270–280 mm. [1] half sheet. Linocut (381 × 253 mm) repeat pattern (pattern \*G3) by Edith Laurence. J.B. Green hand-made paper. Specimen sheet captioned in ink by JMS or FG (who spells the artist’s surname ‘Lawrence’). Twelve copies in dark blue, seven copies in brown]

[Patterned paper. Woodstock, [ca. 1936]. 565–570 × 290 mm. [1] half sheet. Linocut (380 × 253 mm) repeat pattern (pattern \*G6). Unattributed (by Edith Laurence? or JMS?). J.B. Green hand-made paper. Specimen sheet, not captioned. Nine copies in pale blue-grey, ten copies in orange]

‘Linocut by Iain Macnab ...’ [Patterned paper. Woodstock, [ca. 1936]. 565–570 × 320 mm. [1] half sheet. Linocut (357 × 305 mm) repeat pattern (pattern \*G4) by Iain Macnab. J.B. Green hand-made paper. Specimen sheet captioned in ink by JMS or FG. Eleven sheets printed in dark blue, one partly cut-up]

[Patterned paper. Woodstock, [ca. 1936]. 565–570 × 295 mm. [1] half sheet. Linocut (drawing?) (384 × 253 mm) repeat pattern (pattern \*G2) by Gwenda Morgan. J.B. Green hand-made paper. Specimen sheet, not captioned. Three copies printed in lilac]

Erna Pinner. *Siamese cats*. [Print. London, [ca. 1950?]. 148 × 195. Commercial colour reproduction of a painting by Pinner on art paper. Published by the Pallas Gallery. Numbered ‘COLLECTOR’S PRINT 1030’]

[Print. Munchen, [ca. 1950?]. 350 × 337 mm. Commercial colour reproduction of an unattributed 16th-century(?) painting of a boy holding a marmoset(?). With the blindstamp of ‘F. Hanfstaengl Munchen’. Pin-holes at corners. Could the subject be connected with FG’s Piccolomini studies?]

[Drawing. [Warlingham?, ca. 1930?]. 565 × 485 mm. Pencil, crayon and charcoal drawing of a young woman’s head in profile. Signed ‘K. Cameron’ and identified in pencil on the verso as ‘Flora’. The style of the hair and hat suggest a date in the late 1920s or early 1930s]

Edward Robert Hughes. *Hilda Virtue Tebbs*. [Print. [London, ca. 1940?]. 310 × 230 mm (mount size). Reproduction (trimmed to 133 × 106 mm) of a painted portrait of Tebbs signed by Hughes and dated 1897. Mounted on Japanese paper, and on card. Inscribed in pencil on the verso ‘Camera Portrait | By | Olga Baswitz[?], | 151 & 1A High St. | Kensington, | W.8.’ Tebbs was the former owner of 11 Park Street, from whom JMS and FG bought the house in 1944. Reproductions of this portrait are legion and are still (2009) being produced and sold]

*Pintail*. [Print. [London?, ca. 1850?]. 223 × 243 mm (mount size). Hand-coloured lithograph of a pintail duck. In a cardboard mount]

[Photograph. [London?, ca. 1930?]. 152 × 206 mm (print-size). Monochrome photograph of the facade and part of the garden of a large house, clad in ivy. Mounted on a paper and card mount. With a pencil sketch of a ground-plan of the same(?) house on the verso. Could this have been JMS's family home at 2 Weaste Lane, Pendleton, Salford, Lancaster?]

*Canterbury pilgrims*. [Print. [Woodstock, ca. 1950?]. 190 × 265 mm. [1] leaf. Two-colour wood-engraving (91 × 156 mm) of four pilgrims on horseback with printed attribution 'Wood-engraving by Iain Macnab' and signed in ink by Macnab. Black and dark brown. Hand-made paper. Originally used for Christmas through the ages 4. Also issued with the title 'CANTERBURY PILGRIMS' (see Box 43) and in 1948 without title (see box 9, SB48)]

Thomas Rowlandson. *The cellar quartetto*. [Christmas greeting. Oxford: Rimini, [ca. 1950?]. 180 × 240 mm. Pp. [1–8] (French-fold). Hand-coloured soft-ground etching (trimmed to 129 × 200 mm) by Rowlandson, pasted to page [1]. Black letter etc. Hand-made paper. Text: 'With the | Season's Greetings | and | Good Wishes'. Not printed at SP. The printed identification on page [8] has been carefully obliterated with ink and 'genuine Rowlandson print. "Dr Syntax Tours" 1820.' added by FG(?). The card was sent to the ladies by 'Robin[?]' (possibly Robin Drummond-Hay) and kept for the original print]

'HEIL HITLER'. [Drawing. [Woodstock, ca. 1940]. 440 × 280 mm. Ink drawing of a stereotype of the bloated German, wearing lederhosen and making a lazy Hitler-salute, beside a caricature of Hitler's profile and a stocky Frau holding a 'HAM [crossed out and replaced with 'WURST'] SANDWICH', signed 'IAIN MACNAB'. On machine-made paper]

[Photograph. [Germany?, ca. 1950?]. 262 × 172 mm. Monochrome photographic reproduction of 'Boticelli | Madonna' (captioned thus in pencil on the verso). With the stamp 'Alle Rechte vorbehalten' on the verso, and a pencil reference number]

[Scraper-board. [London, ca. 1950]. Two pieces (300 × 240 and 305 × 255 mm) of white 'SCRAPER BOARD' with the 'ESSDEE' trademark. Made in England and distributed by Windsor and Newton. Unused. This appears to be the sort of scraper-board with layers of texture rather than that with dark and pale layers]

[Drawing. [Woodstock, ca. 1950]. 228 × 307 mm. Pencil drawing of the bridge in Blenheim Park signed by 'IAIN MACNAB'. A similar view, rendered in ink, was used for a postcard and Christmas greeting in the 1950s].

Martin Davies. *The Wilton diptych: probably French school of late 14th century*. [London: Published by ... the National Gallery ... printed by Waterlow and Sons Limited, [ca. 1955?]. 310 × 245 mm. Quarto. [1]<sup>4</sup>. Pp. [1–8]. Contents: pp. [1] title-page; [2] blank; [3] text; [4–5] pasted-on colour reproductions of the diptych (with a tissue guard over page [5]); [6] text continued (signed by Davies); [7] blank; [8] imprint (at the foot). Type: Caslon and Baskerville. Pale grey machine-made paper. Stapled]

[Scraper-board. [London, ca. 1940?]. Pieces (255 × 149 mm) of white 'BRITISH SCRAPER BOARD'. Unused. This appears to be the sort of scraper-board with layers of texture rather than that with dark and pale layers]

Edward and Michael Rooker. *Clarendon printing office &c*. [Print. Oxford: Published ... by J. Skelton ..., Decr. 1. 1819. 218 × 277 mm. Hand-coloured etching. Signed as engraved by

Skelton after the Rookers. Captioned at the head 'For the Year 1774' (copied from the University *Almanack* for this year) and numbered 'Plate 131'. One tear repaired with plain paper. Priced in pencil '8/6' on the verso, with the name 'Greerson' (not in FG's hand)]

[Photograph. [London, ca. 1930?]. 370 × 260 mm (print-size). A formal monochrome portrait photograph of a bearded gentleman, taken around 1900 (or later if he adopted old-fashioned dress) and reprinted as an enlargement around 1930 (or later). Mounted on pale blue-green card and stamped on the verso 'Fredk. Hollyer. | 9, Pembroke Square, | Kensington.'. The subject looks a bit like Tennyson, but is probably an older relative of FG or JMS. Could this be Sir Herbert (if so he dressed as an Edwardian into the 1950s?)? or JMS's father, or grandfather?]

[Photograph. [London?, ca. 1930?]. 148 × 191 mm (print-size). Monochrome photograph of the elevation of the facade of a large house, clad in ivy. Mounted on a paper and card mount. With the stamp on the verso of 'E. C. Stevens, | Photographer. | 229, Cheltenham Road, | Bristol.'. Could this have been JMS's family home at 2 Weaste Lane, Pendleton, Salford, Lancaster? The Bristol address for the photographer renders this less likely]

William Daniell. *St. Andrews, Fifeshire*. [Print. London: Published by W. Daniell ..., July 1. 1822. 252 × 362 mm (print-size). Hand-coloured aquatint (plate-mark 231 × 306 mm) of the Quay etc. at Saint Andrews. Signed as drawn and engraved by Daniell]

[Drawing. [London?], 1883. 580 × 405 mm. Sanguine pastel drawing of the profile of a girl, subscribed 'Hendon[?] Grove | 1883'. Mounted on card. Finely executed. Hendon (Windsor?) Grove is presumably the place of execution. There was a lunatic asylum for ladies in Hendon Grove, Hendon, run by Henry Hicks, at this date. The subject might possibly be FG's mother, Mary Grierson, who would have been 14/15 in 1883]

“HANDS UP FOR PUDDING!”’. [Drawing. [Woodstock, 1939?]. 250 × 201 mm. Ink drawing of Hitler, Mussolini and two others giving a Hitler-salute to Chamberlain, who is about to carve a Christmas pudding representing the world. Top left a sign on the wall reads 'CHAMBERLAIN FUND | FOR HUNGRY DICTATORS | MAINTAINED BY INVOLUNTARY | CONTRIBUTIONS. | JEWS NOT ADMITTED | BUT MAY CONTRIBUTE'. Hand-coloured with blue and red pencil. On cheap machine-made paper. Unsigned but evidently by Iain Macnab]

[Drawing. [Woodstock, ca. 1950?]. 245–250 × 315 mm. Ink drawing of a view over Woodstock(?) rooftops. On machine-made paper. Unsigned but evidently by Iain Macnab. The view may not be Woodstock (there are no clearly identifiable buildings visible)]

W. F. Burrows. *Authentic mappe of Oxenforde*. [Print. [Oxford?, ca. 1940?]. 380 × 285. Humorous map of Oxford city centre, with cartoons of local landmarks, activities and types (the Old Bodleian is represented by a volcano with the caption 'In this cavern dwelleth ye | fearsome progge'). Identified at the foot as 'REPRINTED FROM *The Isis* (sixth impression)'. Drawn around 1930(?) and reprinted later]

Noel Hopking. *Kingfisher*. [Print. [London?, ca. 1950?]. 222 × 172 mm (image-size). Popular colour halftone reproduction of a watercolour painting of a kingfisher, signed by Hopking. With the imprint 'P. & Co. Copyright 1814' and '(Printed in England)'. Mounted in a white card mount]

[Two cheap photostats of photographs of embroidery (carpets or hangings). Numbered in pencil

‘77 | XXX ...’ and ‘79 | XXX’ on the verso]

[Prints. [Woodstock?, ca. 1940?]. 280 × 220 mm. Four unidentified prints (linocuts or woodcuts) of 1) a rampant lion beside an open book bearing the initials ‘M C’ (160 × 153 mm); 2) cross with four pseudo-classical busts (183 × 153 mm); 3) sub-rococo-style cartouche containing a stylised palm(?) tree (178 × 145 mm); and 4) stylised fir (Christmas?) tree (18 × 121 mm). On soft machine-made paper. In a plain paper wrapper. Possibly by Iain Macnab. Not used at SP]

[A set of proofs of photographs of lots from an auction (or auctions?). Five sheets, showing lots 522, 527, 528, 533, 542, 549, 551, 561, 563 and others. Oriental and Islamic ceramics, plus one example of a tapestry (carpet?). Two proofs marked in pencil ‘No 2. Negative. 1st. rough proof ...’ and ‘No 3. Negative. 1st Rough proof ...’. Some pencil numbering. Presumably JMS or FG sold these at auction, perhaps in the 1950s or 1960s]

[Print. [London, ca. 1820?]. 270 × 340 mm. Line etching of a sleeping lion signed ‘J. F. Lewis del. et aqua fortis’. On India paper]

[Prints. London: Published ... by W. B. Cooke ..., June 1. 1824 [and] Sepr. 10. 1825. 380 × 535 mm (mount-size). Etchings with aquatint shading of ‘Lion & Lioness, Prowling.’ (plate-mark 257 × 332 mm) and ‘Sleeping Lion ...’ (plate-mark 250 × 334 mm), the latter on India paper marked ‘*Proof.*’, both signed ‘Drawn & Engraved by J. F. Lewis’. In white card mounts. Related to the foregoing, but from a different series(?)]

Randolph Schwabe. *Warwick Square, London, E.C.4, August 1942, with Amen House in the middle distance*. [Print. [Oxford, 1942]. 395 × 555 mm (trimmed size). A colour collotype print showing building work in progress (after bomb-damage?). The Oxford University *Almanack* for 1943, with the calendar trimmed away]

[Drawing. [Warlingham?, ca. 1930?]. 375 × 325 mm (folded size). Pencil drawing of a young woman. Unsigned and unattributed. On machine-made paper, folded at the edges (for mounting/framing). Wrapped in tissue paper. Possibly a portrait of JMS]

[Drawing. [Egypt?, 1930s?]. 355 × 435 mm (mount size). Pencil drawing of an Egyptian scene with a camel, palm trees, etc. Unsigned. Possibly by JMS or FG (not a great work of art). Mounted in a heavy cardboard mount, sealed with fabric tape, with tape loops for hanging. The mount may conceal a signature]

[Drawing. [Lancaster?, ca. 1900?]. 355 × 255. Pencil drawing, heightened with red pencil, of a young(ish) woman reading a scrapbook(?). Unsigned. The style and dress suggest a date around 1900. Could this be Flora’s mother, Mary Grierson?]

[Drawing. [St Germain-en-Laye, 1890?]. 120 × 177 mm. Ink and wash drawing, heightened with white, of a troika in snow signed ‘M. J. Hennessy’. Mounted on card, and inscribed ‘Evelyn Virtue Tebbs from M. J. Hennessy - Pavillon Montespar, St. Germain-en-Laye, Xmas 1890’. Various pencil notes on the verso are largely illegible, but include an inscription dated 1943 (the year before JMS bought 11 Park Street from Hilda Virtue-Tebbs). Well-executed]

*Seddon subscription fund. (Third list.)*. [Circular. [London?, 1857?]. 230 × 185 mm. Pp. [1–4]. Type: Old Style. Coated machine-made paper. A printed list of subscribers to the fund to buy artworks by Thomas Seddon (1821–1856) for the nation. Includes the names of many of the leading artists and designers of the period (Holman Hunt, Morris, Paxton, the Rossettis, Ruskin

etc.). With ink manuscript additions concerning additions and totals of the fund, dated 1858, and including the name 'Wm. Rossetti'. Possibly by Virtue Tebbs, who was Rossetti's patron, friend and lawyer. Just possibly by Rossetti himself]

[Print. [London, 1930s?]. 162 × 115 mm. Reproduction of a newspaper(?) cartoon of the 1880s(?), showing the pre-Raphaelites, with two figures (Burne-Jones and Morris(?), with a volume of 'DANTE' on his knee) seated on a plinth marked 'ARA' while others (including Whistler(?) and Victoria) cower beneath. With the Prince of Wales's feathers to one side marked 'BY | APPOINTMENT'. Unsigned. Mounted on white card]

Gaspar Netscher. *Le petit physicien*. [Print. Paris: Chez l'auteur ..., [1761?]. 248 × 182 mm. Engraving/etching of a boy blowing bubbles signed 'Gravé par J. G. Wille Graveur du Roi 1761' after a painting by Netscher]

'SKETCHES AFTER NATURE | BY | EDOUARD FRERE | 1857 | London, Gambart & C<sup>o</sup>. | 25 Berners S<sup>t</sup>. Oxford S<sup>t</sup>.' [Print. London, 1857. 250 × 360. Lithographic title-plate, signed 'Imp. Lemercier Paris'. Kept because JMS and FG liked the lettering? Could this be all that remains of a volume that was 'broken' for sale in the shop?]

[Print. [Italy?, ca. 1950?]. 405 × 610 mm (mount-size). Enlargement of a photograph of the effigy of 'GUIDARELLO GUIDARELLI GUERRIER RAVENNATE'. In a brown card mount. Unsigned. Could this have some connection to FG's research into E. S. Piccolomini?]

[Bifolium of cream paper used to keep a small collection of sketches etc. together. Contains:]

[Drawing. [Woodstock, ca. 1950?]. 385 × 255 mm. Pp. [1-4XX]. Pencil rubbing of a binding for 'Ilandaff | cathedral by | bp. ollivant' (mid-nineteenth century). On cheap machine-made paper]

[Drawing. [Netherlands?, 18--?]. 145 × 88 mm. Pencil drawing a (Dutch?) woman winding wool in a doorway, with a spinning wheel in the background and two birds in the foreground. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [France?, 18--?]. 230 × 220 mm (maximum). Pencil tracing of the roundel containing a profile of a saint (from a tapestry?), with notes in French on the colours of the original. Unsigned (possibly related to Thomas Seddon)]

*List of works by the late Thomas Seddon, on view at the Society of Arts*. [Catalogue. [London, ca. 1900?]. 255 × 200 mm. Pp. [1-4]. Type: Modern etc. Machine-made paper. A printed catalogue of Seddon's works, some for sale (and, just possibly, present here). Two copies, one with a few pencil annotations]

[Drawing. [England?, 19--?]. 129 × 85 mm. Pencil sketch of a blindfolded cherub with the word 'Might[?]' bottom right. The verso bears a less-finished version of the same sketch. With a few dabs of red and green paint, possibly for colour-matching. Pin-holes top left and right. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [England?, 18--?]. 345 × 255 mm. Pencil sketch of a reclining knight and a standing damsel (Lancelot and one of his ladies?), signed with a monogram 'FTS' or 'TFS' (presumably by Thomas Seddon or one of his family)]

[Drawing. [England?, 18--?]. 181 × 129 mm. Pencil sketch of figures, four male, one female (late Victorian, and possibly representing sailors and other figures sketched at a harbour or dock?). The verso bears a sketch of a head wearing a curious hat (a female version of a top-hat, with a broad brim etc?) and a faint sketch of a standing female nude. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [Perugia?, 18--?]. 360 × 260 mm. Pencil tracing of a seated female saint, captioned 'd'apres un tableau de B. Angelico - a Perugia'. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [England?, 18--?]. 191 × 147 mm (maximum). Pencil sketch of four figures at a door, above which is inscribed 'Not every one Lord[?] God[?] that saith he[?] that wants[?] the one'. The verso bears a less-finished version of the same sketch, but in reverse. Torn and repaired with stamp-edges (from penny reds?). Somewhat Pre-Raphaelite in style. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [England?, 18--?]. 45 × 172 mm. Small pencil sketch of British soldiers (in bushies) bayonetting the enemy. On pale blue paper. Unsigned (possibly related to Thomas Seddon)]

[Drawing. [England?, 18--?]. 204 × 252 mm. Ink sketch of two medieval soldiers (Spanish?) and a gentleman in a plumed hat (also Spanish?). Unsigned (possibly related to Thomas Seddon)]

### Box 53

[Conservation box containing:]

Kenneth Muir. *Jonah in the whale*. [Single sheet. Warlingham, June 1935. 650 × 435 mm. Wood-engraving by Gertrude Hermes. Type: Goudy Modern. J. B. Green hand-made paper. Issued rolled in a cardboard tube, with a printed label in Weiss Initials Series I and Goudy Modern italic: 'JONAH | *IN THE* | WHALE'. Printed on the recto only, with a printed label pasted to the verso: 'Printed in June 1935 | at The Samson Press, | Warlingham, Surrey | No. [numbered in ink] of 50 copies'. Two copies, one rolled (copy 41) and one framed (copy number unknown). PWN also has one (copy 33)]



## Box 54

[Conservation box containing a softwood frame, 540 × 640 mm, the backboard covered with a black and gold striped wallpaper. Label on the back reads 'From C. WRIGHT & SON | ... | 1 New-Inn-Hall Street, Oxford. | ...'. Used at SP for display (perhaps also taken to exhibitions). Contains:]

*Robert Herrick, his Grange or private wealth.* [Christmas greeting. Woodstock, [1957, repr. 1960?]. 190 × 125 mm. Pp. [1–4]. Two wood-engravings by Gwenda Morgan, one vignette (33 × 26 mm) of a man and dog approaching a cottage (see W9), the other (154 × 90 mm) of the Grange with a maid surrounded by animals in the foreground (Morgan 2). Type: Perpetua and Felicity]

Francis Thompson. *To a snowflake.* [Christmas greeting. Woodstock, [1961?]. 210 × 95 mm. Pp. [1–4]. Wood-engraving (45 × 52 mm) of snowflake by Gwenda Morgan printed over a blue background scraperboard image (51 × 56 mm). Type: Perpetua and Felicity. Pale blue and black]

*Of all the trees that are in the wood ...* [Christmas greeting. Woodstock, [1958, repr. 1960?]. 220 × 95 mm. Pp. [1–4]. Two-colour drawing (180 × 69 mm) of a holly tree with a crown above and ivy leaves below by Alison Mckenzie. Type: Felicity. Green and black. The berries of the holly are hand-coloured in red and orange]

Robert Herrick. *Dark and dull night ...* [Christmas greeting. Woodstock, [1956, repr. 1960?]. 220 × 95 mm. Pp. [1–4]. Wood-engraving (198 × 77 mm) of nativity by Gwenda Morgan (Morgan 39). Type: Perpetua and Felicity. Front only visible]

*When leafless willows, ankle deep in snow ...* [Christmas greeting. Woodstock, [1948, repr. 1960?]. 120 × 155 mm. Pp. [1–4]. Two-colour wood-engraving (85 × 116 mm) of willows reflecting in a pool by Iain Macnab. Type: Felicity. Black and pale blue-grey. The second colour block is actually a linocut (see W3). Front only visible]

*God bless all his creatures - including you and me!* [Christmas greeting. Woodstock, [1957, repr. 1960?]. 80 × 190 mm. Pp. [1–4]. Drawing (55 × 166 mm) of three hedgehogs by Erna Pinner. Type: Perpetua and Felicity. Front only visible]

*Prosper you well at every time and season.* [Christmas greeting. Woodstock, [ca. 1960?]. 175 × 150 mm. Pp. [1–4]. Two-colour drawing (123 × 123 mm) of zodiac by Ailsa Craig (see Z3). Type: Perpetua and Felicity. Pink and black. Text: 'SIGNS OF THE ZODIAC | *The Ram, the Bull ...*'. The same illustration was used for *The zodiac ...* and *Prosper your comings and your goings ...*]

William Shakespeare. *Winter, when icicles hang by the wall ...* [Christmas greeting. Woodstock, [1952]. 140 × 190 mm. Pp. [1–4]. Two wood-engravings (each 95 × 42 mm) of Dick blowing his nail and Joan keeling the pot by Iain Macnab (printed from electrotypes, see Z1 and Z2). Type: Perpetua and Felicity. Dark grey and red]

**Box 55**

[Conservation box containing shop-sign:]

‘[in white] *The* | SAMSON PRESS | [in black] HAND-PRINTING | [in white] Flora Grierson | [in black] *FINE / CRAFTS*’. [Shop sign. [Woodstock, ca. 1960]. 380 × 225 mm. Hand-painted in black, red and white on hard wood (mahogany?) with four screw-holes. Formerly attached to the wall outside the shop in Woodstock]

## **Box 56**

[Conservation box containing shop-sign:]

‘THE SAMSON PRESS | HAND PRINTING’. [Shop sign. [Woodstock, 1937?]. 197 × 518 mm. Incised lettering, also painted in white, on both sides of a hard wood (oak?) sign with two iron rings at the top. Formerly hung above the door of the Press on an iron bracket]

**Box 57**

[Conservation box containing:]

*Sampler set in Eric Gill's Perpetua ...* [Single sheet. Woodstock, 1954. 355 × 255 mm. Type-specimen of Perpetua and Felicity, printed in red and black, beginning with an alphabet of capitals. Decorated with vignettes of a stag (20 × 47 mm), a porcupine (24 × 34 mm) and a bee (16 × 19), the first two by Erna Pinner, the last by Gwenda Morgan. The text is a collection of quotations in English, French, Italian, German, and Latin, edited by JMS. Framed. Another copy in SB54]